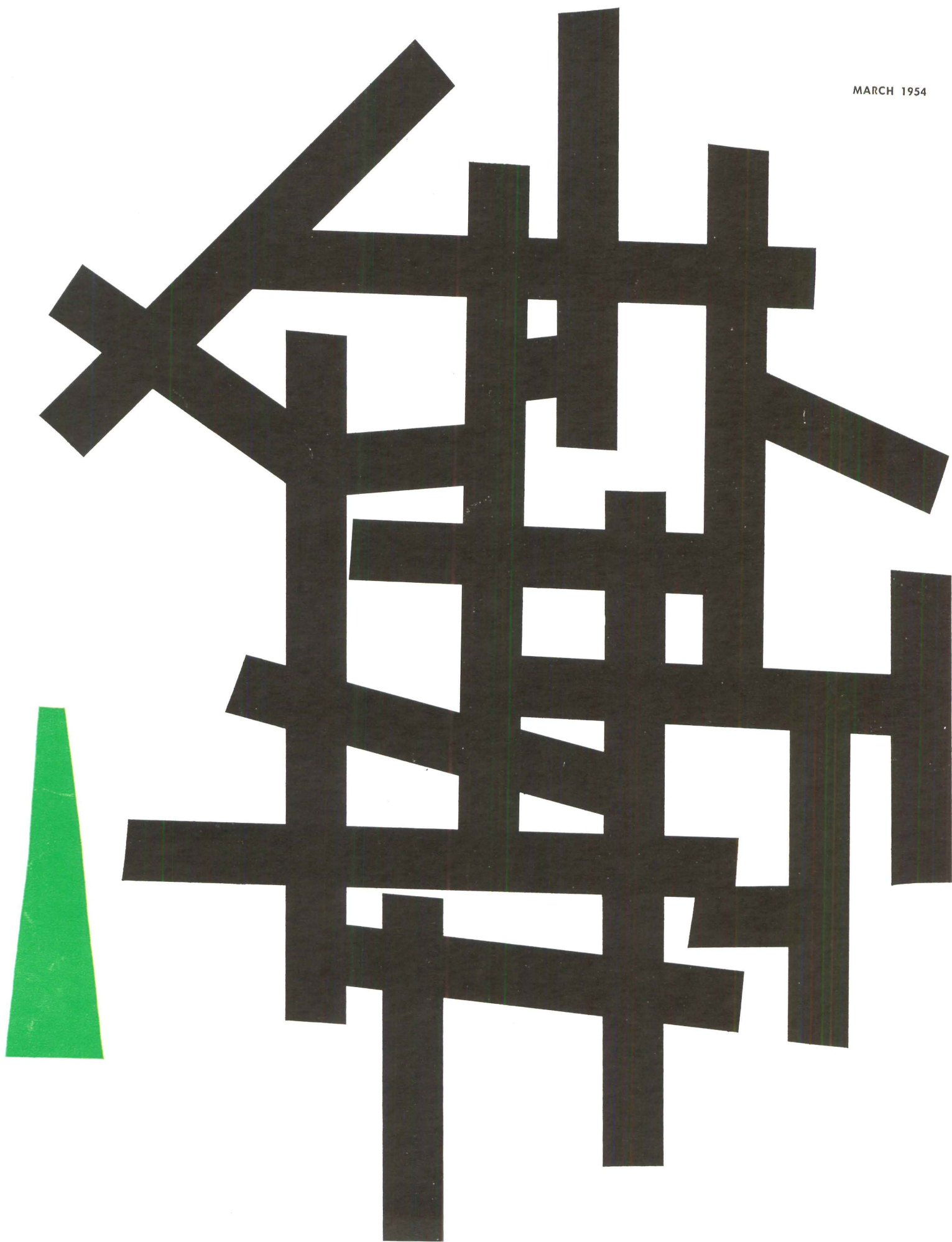
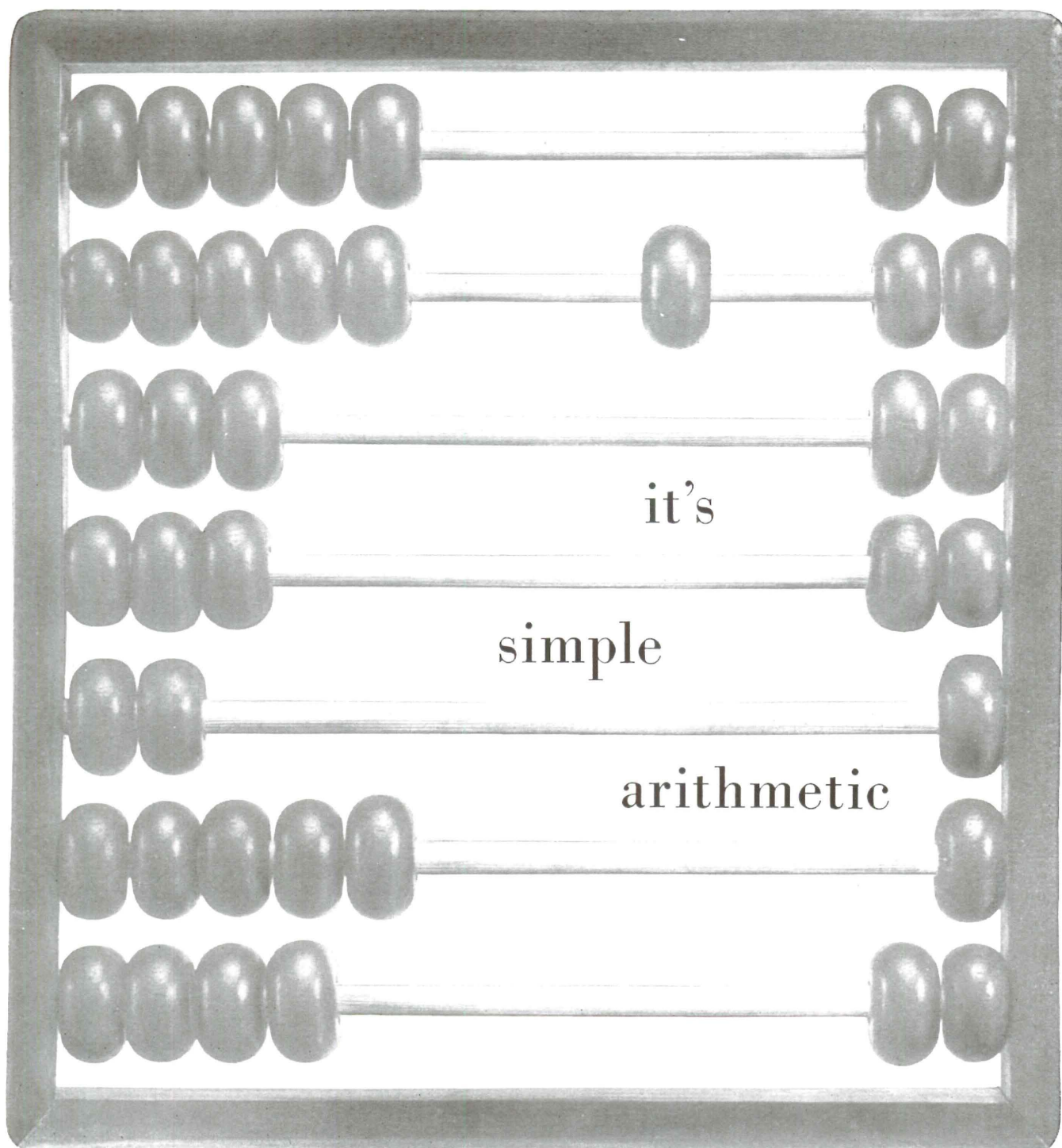


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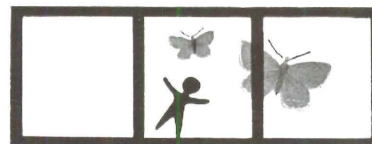
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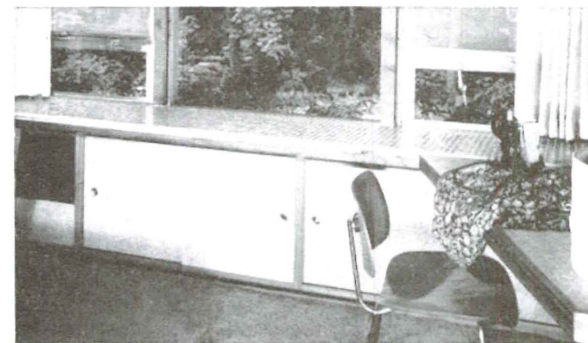
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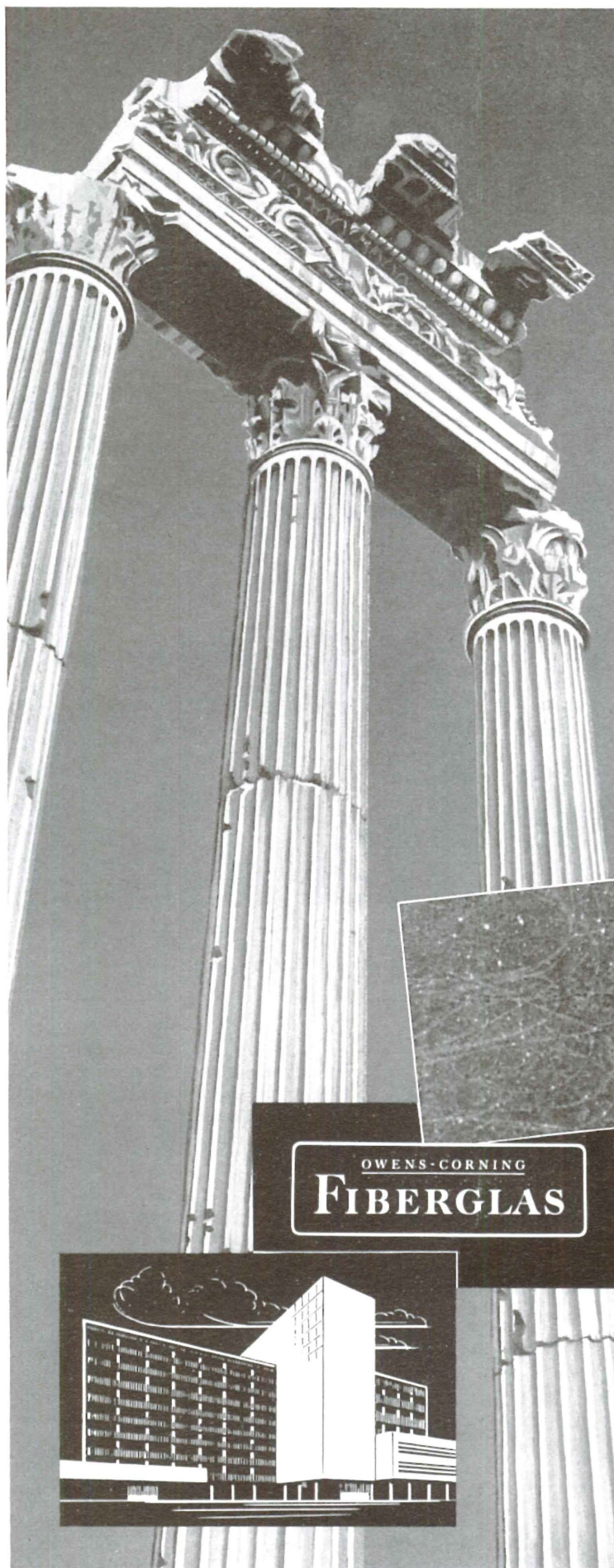
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ART

JAMES FITZSIMMONS

Among the master painters of our time none was more French than Bonnard. All the best qualities of French art may be found in his work—and, no doubt, some of its limitations, too. I assume French art has limitations though I will not attempt to define them. To do so would be a thankless task in these parlous times, a task, moreover, which the French themselves perform very well, addicted as they are through their artists and writers to manifestoes and ideologies. (Intellectualism natural and compensatory, I fancy, to a people long on sensibility.)

In any case, the critic's job is appreciation, as the finest informal critic of our time, Ezra Pound, once observed. So in discussing the very beautiful selection of Bonnard's paintings which was exhibited last month at Fine Arts Associates, I will be content to suggest, if I can, some of the qualities of his art by comparing and contrasting them with those of other French painters of recent times.

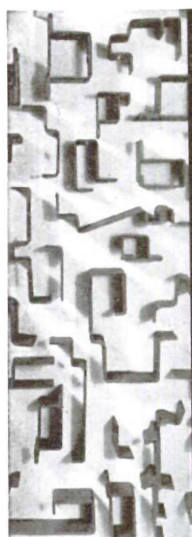
There were about eighteen paintings in the exhibition: oils and gouaches dating from 1896 to 1942: a miniature retrospective. The earliest, *Windy Street*, shows that Bonnard was close to Lautrec (and Villon) at one time. In 1901 he painted the *Avenue de Clichy* at dusk. A very peaceful scene. A few people seated at outdoor tables, a few more hurrying along the street. It is a dark painting: the only light comes from the cafe windows. And a very fine painting, but not yet Bonnard. Vuillard outdoors, or one of the impressionists might have done it. In a way, though, it is Bonnard for it is full of good feeling. His world is serene and orderly; his people have left their neuroses at home.

Vuillard was part of Bonnard's education. We see his influence in the *Interior* of 1905 and the *Boating Party* of 1908. Both men had a feeling for luxurious fabrics, unobtrusive furnishings; the warmth, intimacy, total ambiance of the upper middle-class home. So, for a while, Bonnard concerned himself with wall-paper, carpets, curtains and upholstery—as Braque and Matisse also do, and as Vermeer did before them. And he learned from Vuillard how to create subtle dissonances and assonances of color and how to bring dull colors to life with light, the soft grey light of Paris coming through the window. But though Vuillard's influence was lasting, it was not profound. Bonnard was a much happier sort of man, and more of a pagan. He got outdoors more often. He loved the blazing sunlight of the Riviera and the Midi. And he knew other women beside his mother.

The *Boating Party* has something reminiscent of Renoir about it: the near-ecstasy with which the women's white dresses are painted, perhaps. I doubt that either Bonnard or Renoir felt about fabrics as, say, Van Eyck did. They painted them with tender passion because that was how they felt about women and everything that had to do with women. In my opinion Bonnard's paintings of women, like Renoir's, are his finest, by and large. Obviously both men were powerfully drawn to women and invested them with a glamorous radiance. But though we assume they felt alike, there is a marked difference in their work. Bonnard's women are more *mondaine* and have more personality, more mind, than Renoir's. They are enchantresses of the cabaret and boudoir, not of the hayloft and milkshed. Accordingly, they are painted with greater delicacy and restraint, painted much as Redon painted flowers. Indeed, in his later paintings of women (*Girl in Red with Flowers*, 1930, for example), Bonnard is often quite close to Redon. His earlier studies, on the other hand, are often reminiscent of Degas' pastels. But Degas' vision was harder, more realistic; his failures of sensibility were more likely to stem from cruelty than (as in Bonnard) from sentimentality.

Two other influences remain to be noted in the early work: that of Cézanne, in the splendid 1907 *Portrait of Ambroise Vollard*, and that of Gauguin. Gauguin's influence was as lasting and much more radical than Vuillard's. It is unmistakable and may be seen clearly in Bonnard's composition, his open, airy patterning. But here, too, an important qualification must be made: in Bonnard there is none of the vulgarity and sensationalism that mar so much of Gauguin's work.

Among his contemporaries, Bonnard was closest *spiritually* to Matisse, and, though it may seem strange to say so, to Dufy. What the art of these three has in common is serenity, a highly civilized



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worldliness, joyousness that is never boisterous, and a love of light that transforms and ennobles everything it falls on. But Bonnard was more discreet, more exquisite. Contours in his paintings are never as rollicking as in Dufy's—or as heavy-handed as in some of Dufy's oils. And his color is unlike Matisse's, more tonal and atmospheric, never flat or *fauve*.

We are now in a position to summarize the qualities of Bonnard's art. Among the paintings in the exhibition at Fine Arts Associates, those qualities might be seen together first in the *Dressing Table* (1920) with its almost dematerialized forms—forms whose "subtle body" is light—and its shot-silk color: grey suffused with rose, lavender and blue-green. When Bonnard made this painting his color was still rather subdued. By 1930, when he painted the still-life in the Morris Haft collection, he was using his incomparable rose reds. And from then on he filled his paintings with shimmering light and with the reds, pinks, oranges and greenish yellows to which he alone of the artists of our time was able to impart a soft magnificence. Bonnard's mastery of color did not cease to develop. In his late paintings, such as *Interior with Woman in Yellow* (1940), he introduced a new means of preserving the integrity of his forms. Each has a core, a spark of pure color: enough to prevent it from dissolving altogether in the opalescence around it.

An art of rationalized feeling, then, is what he achieved; of discretion and great economy. In a way, a rather esoteric art, for there is nothing obvious about it. The carefully calculated harmonies of construction, for example: they are there, but concealed, hovering just beneath the surface. There is none of that flaunting of scaffolding one finds in the work of expressionists who wish to show that they, too, are structure-minded. And with the flickering light, the lovely, rather feminine color, and the tactful ordering of space, there is unflinching reverence for life, for Bonnard was a gentle man.

* * *

Jackson Pollock is not a gentle man. He is an angry man. He is also one of the most original, powerful artists of his generation, as more and more people are beginning to realize. Some of us recognized his gifts from the start (or, more exactly, from the time he first began to make his famous "drip" paintings) but felt that his art was limited, that it excluded too many resources of the medium, too many levels of the mind and sensibility. Now, with his new paintings (which at the time of writing are on exhibit at the Sidney Janis Gallery), Pollock has confounded his critics and bemused his admirers. For one thing, he has not repeated himself. And though he has introduced figurative elements into his work, he has not succumbed to that failure of nerve and imagination which has caused certain lesser talents to turn back to a banal near-naturalism—as if nothing had happened in art during the last fifty years. Instead he has enriched his art in every possible way (without, however, encumbering it with extrinsic ornament) and greatly extended its relevance. Not all of the new paintings come off but three or four are completely convincing, and two (*Ocean Greyness* and *Sleeping Effort*) are as fine as anything he has done.

Technically, the most conspicuous feature of Pollock's new paintings is that they are paintings made with brush and palette knife, not huge line drawings made by trickling enamel between the fingers. Surfaces are sometimes smooth and thinly covered; sometimes thick, crusted and as tangle-textured as coconut frosting. There is a great deal of overpainting and glazing. Occasionally shapes are defined by contour lines; more often they emerge from overlapping and interpenetrating patches of color. There is a constant interplay between the formed and unformed, the resolved and the nascent: between shapes, lines, textures and colors.

And the colors are richer and more varied than before. They now contribute as much, or more, than line to the surging dynamism that is the central characteristic of this art. (It is unfortunate that black and white reproductions give no idea of their variety, intensity and effective distribution.)

In *Sleeping Effort* the colors have a deep brilliance, a sonorousness, reminiscent of *fauve* painting and not inferior to it. In *Ritual*, with its brusquely, sweepingly stylized mask-figures—like figures from the Japanese theatre—the colors are of carnival brightness. *Greyed Rainbow*, on the other hand, is mostly black, white and grey: heavy black lines rolling with the slow surge of the sea, or thrashing about like the tails of giant fish in an expanse of white foam. In this painting color is confined to the lower quarter of the canvas. There, like slowly spreading stains, delicate tints of pink,

(Continued on Page 30)



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MUSIC

PETER YATES

TRIBUTES AND RESERVATION

Those of you who stay with this column from month to month will have read last October my comments on the pianistic degeneration of Horowitz. As if to confute me, the recital played by Horowitz in Carnegie Hall on the twenty-fifth anniversary of his American debut has been recorded and issued as an album of long-playing records. These are in the full sense of the word extraordinary performances; but do not let me seem to recommend them to the admirer of interpretation, the person who expects to find some meaning in music. The art of Horowitz has never included meaning: he is barred from the profoundest literature of his instrument. Instead there is physical miracle, a revival of the earlier Horowitz, who completed his New York debut performance of the Tchaikovsky Piano Concerto several measures ahead of the orchestra and conductor (Beecham) and won a confirming ovation for it all the same.

Twenty-five years later one still listens in amazement while he dashes off a Chopin Scherzo so fast one can scarcely identify it by reference to any previous hearing, yet with such superhuman precision in every minute dynamic relationship one can only shrug and marvel. This is the work Horowitz was made for, if the music was not. The very quality of control which I complained that Horowitz had utterly put away or lost is here restored as perfectly controlled as ever. Has the performer been reserving these subtler nuances for his enjoyment, while reciting in public as if he were an ensemble of pianos punctuated by slamming doors? Is the public entertainer, the master of *The Stars and Stripes Forever*, merely doing what he believes the public wants? What is the purpose of this public debasement? Surely Horowitz would not find himself without listeners or engagements, if he insisted on playing always at the top level of his skill. What is the public? Is it the greatest common factor that can be persuaded to squeeze itself through the boxoffice into a large room on any single occasion, regardless of qualifications or taste? If so, I am not a part of it.

Being thus depraved and lacking of the common touch I was naturally concerned to mark in some way the homecoming of a Los Angeles composer, who had so ordered his affairs as to be able to support himself and wife on a Guggenheim award during a sabbatical year in the Austrian hamlet of Schruns. The profession of music has brought up during recent years no more worthy exponent than Ingolf Dahl. He is a professional composer in the expert sense, just as one may say that he is not an inspired composer. Inspiration, take it as it comes regardless of metabolic, psychological, or philosophical objections, is the infliction that only a few composers in any century must suffer, not for their own good but for the delight of posterity. The expert composer, being less troubled by the excess of incandescence that shines too brightly in contemporary eyes, works at more controlled heat. Without his art genius would have no measure, and there would be little genius.

Thus an audience probably larger than that which received at one sitting the first performances of Beethoven's Fourth Piano Concerto, the Fifth and Sixth Symphonies, "Ah Perfido!" and the *Mass in C*, gathered in Bovard Auditorium at the University of Southern California, January 11, to hear Ingolf Dahl's homecoming concert.

It was an act of faith on my part that initiated the concert. I believed that Ingolf's Concerto for Saxophone and Band, written for Sigurd Rascher, one of the most expert and satisfying new concertos for any instrument to pass my ears in several seasons, should be played in Ingolf's home town. The composer discouraged me; his friends and acquaintances totted up the impossibilities; things got worse instead of better, until I confided my problem to Dean Kendall of the USC Music Department;* and here we are sitting ready to listen to the first performance of the Concerto in its new concert hall version: for saxophone solo, played by William Ulyate, with 30 wind and brass instruments and three string basses, played by faculty and students of the university. The composer, after making every effort to evade his ordeal, has completely rewritten the last movement, rescored the entire work laboring over the manuscript parts from dawn till dark, trained the orchestra, and prepared himself to perform his new *Sonata Seria* for piano solo, the fruit of his Guggen-

heim sabbatical. He steps on the stage, confident and ornate in evening dress, looking to me as boyish as he always does but to strangers, I am sure, who start with his bald frontal areas and work downwards, as mature as his first composition of the evening, the *Quintet for Brass Instruments*, written here in 1943, a piece Stravinsky, Beethoven, Bach and Gabrieli, all of whom participated in its composition, could each individually be proud of.

Some composers are preeminently equipped for the fiddle, or opera, or chamber music, or ballet: Ingolf Dahl is at his best in brass. If and when he is inspired, that is where it hits him. His mind, esthetic attitude, and melody are severe; his humor, feeling of purpose or destination, and rhythm are strict. Thus a severe melody, polyphonically organized around itself as a chorale fantasy on "Christ lag in Todesbanden," presents itself as a first movement. And a "quick staccato, jazzy, and folkish intermezzo," to assemble a few adjectives by the composer that I put together for the program notes, shows off to a perfection the ragtime possibilities of strict syncopation. The two qualities coming together make a fugal finale, both syncopated and severe, which the newspaper critics spoke of as "difficult" and "complex" but only as they still write the same of any well woven, expressive counterpoint when they hear it the first time. Five performers, Lester Remsen and Donald Stolz, trumpets, George Hyde, horn, and Robert Marsteller and Robert Cairns, trombones, nearly disabled the composer from his duty of conducting them by the exactitude and sonority of their playing. The urge to lead must have been quite overwhelmed by the desire to listen.

At this moment, with the audience at an intense pitch of response, the composer brought out with his own hands his *Sonata Seria*. It's a horrid title, and I've objected to it from the first sight of the words. The obvious reference, to the English-reading eye, is serial, not serious. Titles of this sort should say what they mean, in their own language, as "Serious Sonata in Four Movements." That is exactly what it is. For me, unfortunately, it is no more than that.

To quote the program note: "The four somber, emotional movements grow from the motif with which the sonata begins and ends. The opening movement evolves in Sonata-allegro style with formal tonic-dominant relationship. The two middle movements are fantasies: the first a strict and elaborate fugue in free-flowing polymeter without bar lines; the second a soft, gliding three-part presto. The final movement resembles an expressively ornamented aria on a long vocal line. The coda endings of the four movements are closely related, having an elegiac effect as each closes in increased sadness." That is the way that the composer intends it to be heard.

It is one of those piano sonatas, like Prokofiev's or Barber's for Horowitz, that might sound like something big happening with a Horowitz to play it. I wouldn't think so, but you might. But the composer, with his severe esthetic attitude, his strict purpose and rhythm, made of it no more or less than exactly what it is, a set of movements that cry for differentiation of parts, the inward conversation and drama of several distinct solo instruments. So written, this might become contemporary music. In its present guise it is MacDowell brought up to date. The peremptory opening gives up, in the manner of an outworn pedantry, to introduce the slow, graceful second theme as heroine. Both are derived, like Adam and Eve, from one thematic bone, which is the source of the entire sonata. And there's the rub: the pleasures of derivative procreation have hidden from this creator the necessity of the apple. The tragedy is without a drama, therefore has no reference for pathos, and the feeling must be pumped in from outside, which, more power to him, our composer as pianist will not try to do. And again several composers, as well as several textbooks of counterpoint, look out from the composition, and they are not pleased, because there is no economy. The piano has been used not for its sound but for convenience. Most everybody knew that what was going on was wrong, and many of them coughed. It was the only time most of them coughed through the entire evening.

It should by now be clear that although I love this composer well I do not love him blindly. The next composition, *Concerto a tre* (1947) for clarinet, violin, and cello, seemed to me only partly successful when Benny Goodman took off with it the first time in the same hall. It has been recorded by Columbia for their album of pieces by contemporary American composers. Tonight's performance, with Mitchell Lurie, clarinet, Dorothy Wade, violin, and Emmet Sargeant, cello, topped them all, though the fine, dry tone and precise timing that kept me rhythmically jumping with delight in the front row did not, some tell me, reach the far-back seats. For the first time I did not hear the work as one hears a new composition from beginning to

*Readers who believe, on the evidence, that I am an alumnus of USC will have to take my word that I am not. But I am a cheerleader for its music.

end, trying to accommodate to each new section, but as one hears work long familiar and is always at the middle of it. It is a piece for the concerted instruments the musical design conveying less, as often with Mozart or Mendelssohn, than the sound of the instruments in movement. But I should enjoy this piece far better if it were called, in descriptive language, *Combining Piece for Three Instruments*.

Finally there was the *Concerto for Saxophone and Wind Orchestra*, the begetting cause of this concert. You know what a saxophone sounds like and how embarrassing that sound can be when it affects serious speech. Sigurd Rascher, who commissioned the concerto, is a saxophone virtuoso who lives apart from the concert world and plays only when he feels like it. In the original form, for saxophone and symphonic band, the concerto could be played only in rare circumstances. In its new form it is accessible to any orchestra with a devoted and capable wind section.

The composer began with the sensible idea that the solo saxophone would sound less odd if heard in family conversation among related winds. So every instrument has its solo chance. The grandeur of the piece rises steadily from melody to variable melody through the opening Recitative into the broad Adagio, a Passacaglia which moves through the circle of fifths to the extreme harmonic point, where it is interrupted by an Allegretto outburst of sonorities from the orchestra, and then in stately progression back to the cadenza. The brisk, jovial finale opens up like a family reunion at Thanksgiving, all the basses loud and hearty, the higher voices busy in the kitchen, and the children tearing things up inside and outside.

This should become a hit piece for any conductor proud of his wind section who can find a saxophonist able to get around the solo part. If it had been better played, in a dully professional way, it might have been worse heard. Everybody gave a little more than was needed. But the piece is not for delicate sensibilities; it is for an audience, a big, rousing symphony that brought the composer-conductor his third ovation of the evening.

Pride in the local boy showed up in the newspaper pictures and announcements, but fear of taking him at an overestimation made cautious the reviews.

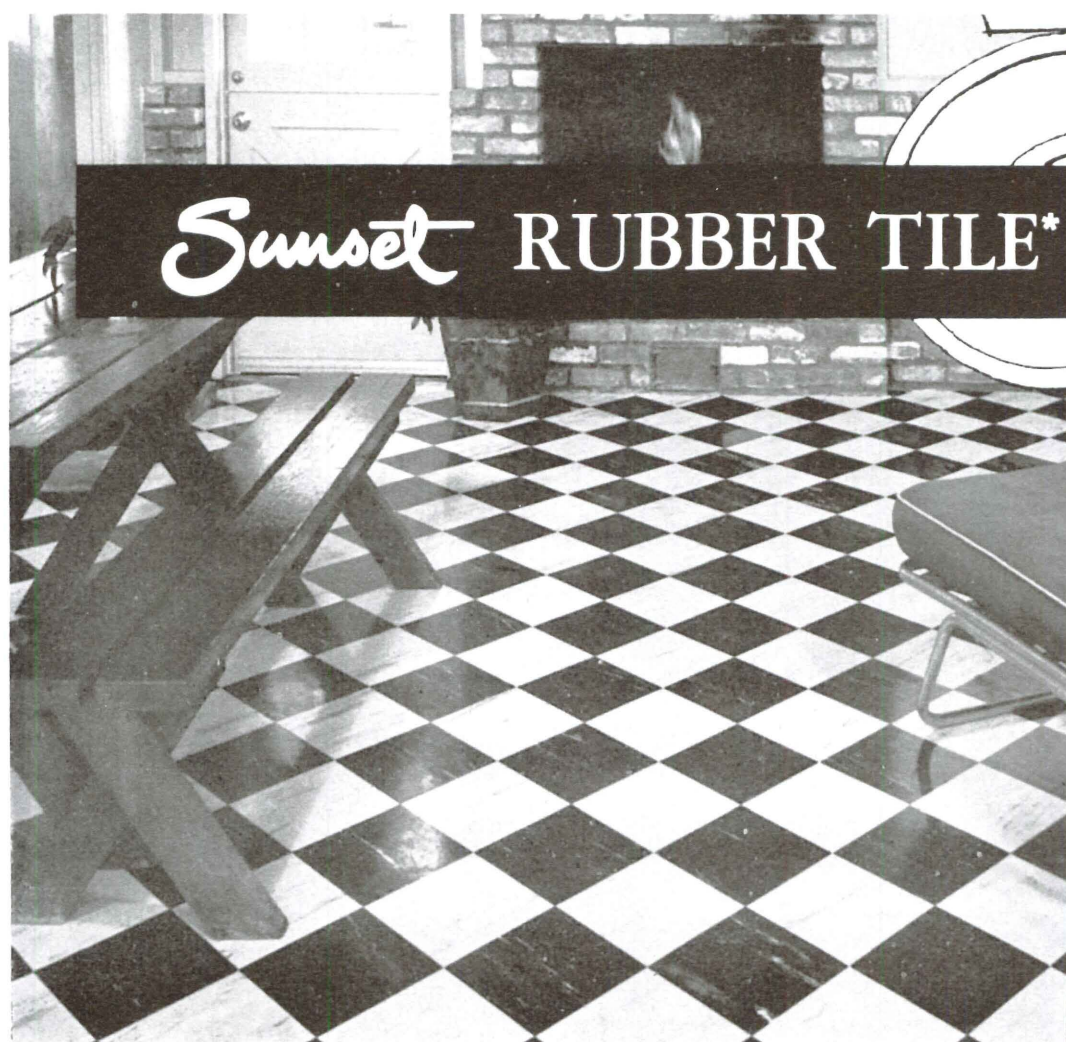
During the same week Carmelita Maracci, assisted by the four dancers who have worked most closely with her during recent years,* appeared in two programs presented by the Southern California Civic Concert Society at the Wilshire Ebell Theatre. I was able to attend the second of these concerts, the first being the same night as the Dahl program, and make in sober earnestness the following report.

Carmelita Maracci has the widest dramatic range of any artist currently active on the stage. Only speech is lacking, and if speech were to be added, it would require the voice of Nazimova. Like Charlie Chaplin she is to some extent the victim of her powers and their antonyms. Going to see Charlie you expected to be amused; often you were permanently marked by the imprint of his greatness, but you were sometimes upset or shocked. Vulgarly, bad taste, unassimilated coarseness and gutter refuse jostled the eye through a streetcar of horrors that were the common experience writ large. In the dirty boarding-house mirror one felt the Degas dancer convey by a flexing of her muscles the artificial but real glamor of an unseen stage. It is not in spite of but because of the flat juxtaposition of incommensurable extremes, the utmost fineness with the utmost coarseness, the cloying sentimentality and brusque dismissal of false sentiment, the artificial fall down the real staircase, that Charlie peopled in depth and radiance the shabby, two-dimensional black and white.

Maracci has had all the best managers, and the most famous of them, Sol Hurok, compared her in one sentence to Escudero, Pavlova, and Isidora Duncan. He failed only to recognize that unlike these others Maracci has remained independent of any boxoffice. Like Cezanne, who wished lifelong to be accepted by the official salon, Maracci conceives her art in the thought of tours before immense applauding audiences. And like Cezanne she works through rejections and overlays towards a perfection that is not to be learned in a lifetime or taken in at a glance. While she continually creates new dances, she is recreating the established classics of her art as freely as if there were improvisations. At one time, whirling on a piano stool, she dances—does one "dance" seated on a piano

(Continued on Page 31)

*Shirley Lopez, Marie Groscup, Irina Kosmovska, Margaret Henderson.



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1. The Hans Wegner dining group
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in teak with oak legs 235.00
Side chairs of teak and oak
with hand-woven seat 42.00
Cupboard—oak, teak and brass 398.00
2. Oak lounge chair by Hans Wegner
with hand-woven seat and back 110.00
Drop-leaf tea table, teak and oak 65.00
3. The famous Wegner arm chair
in teak with cane seat 149.50
Occasional table of teak and oak 59.75

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Creation is the artist's true function; where there is no creation there is no art. But it would be a mistake to ascribe this creative power to an inborn talent. In art, the genuine creator is not just a gifted being, but a man who has succeeded in arranging, for their appointed end, a complex of activities, of which the work of art is the outcome.

Thus, for the artist creation begins with vision. To see is itself a creative operation, requiring an effort. Everything that we see in our daily life is more or less distorted by acquired habits, and this is perhaps more evident in an age like ours when the cinema posters and magazines present us every day with a flood of ready-made images which are to the eye what prejudices are to the mind.

The effort needed to see things without distortion takes something very like courage; and this courage is essential to the artist, who has to look at everything as though he saw it for the first time: he has to look at life as he did when he was a child and, if he loses that faculty, he cannot express himself in an original, personal way.

To take an example. Nothing, I think, is more difficult for a true painter than to paint a rose, because, before he can do so, he has first to forget all the roses that were ever painted. I have often asked visitors who came to see me at Vence whether they had noticed the thistles by the side of the road. Nobody had seen them; they would all have recognized the leaf of an acanthus on a Corinthian capital, but the memory of the capital prevented them from seeing the thistle in nature. The first step towards creation is to see everything as it really is, and that demands a constant effort. To create is to express what we have within ourselves. Every genuine creative effort comes from within. We have also to nourish our feeling, and we can do so only with materials derived from the world about us. This is the process whereby the artist incorporates and gradually assimilates the external world within himself, until the object of his drawing has become like a part of his being, until he has it within him and can project it on to the canvas as his own creation.

When I paint a portrait, I come back again and again to my sketch and every time it is a new portrait that I am painting: not one that I am improving, but a quite different one that I am beginning over again; and every time I extract from the same person a different being.

In order to make my study more complete, I have often had recourse to photographs of the same person at different ages; the final portrait may show that person younger or under a different aspect from that which he or she presents at the time of sitting, and the reason is that that is the aspect which seemed to me the truest, the one which revealed most of the sitter's real personality.

Thus a work of art is the climax of a long work of preparation. The artist takes from his surroundings everything that can nourish his internal vision, either directly, when the object he is drawing is to appear in his composition, or by analogy. In his way he puts himself into a position where he can create. He enriches himself internally with all the forms he has mastered and which he will one day set to a new rhythm.

It is in the expression of this rhythm that the artist's work becomes really creative. To achieve it, he will have to sift rather than accumulate details, selecting for example, from all possible combinations, the line that expresses most and gives life to the drawing; he will have to seek the equivalent terms by which the facts of nature are transposed into art.

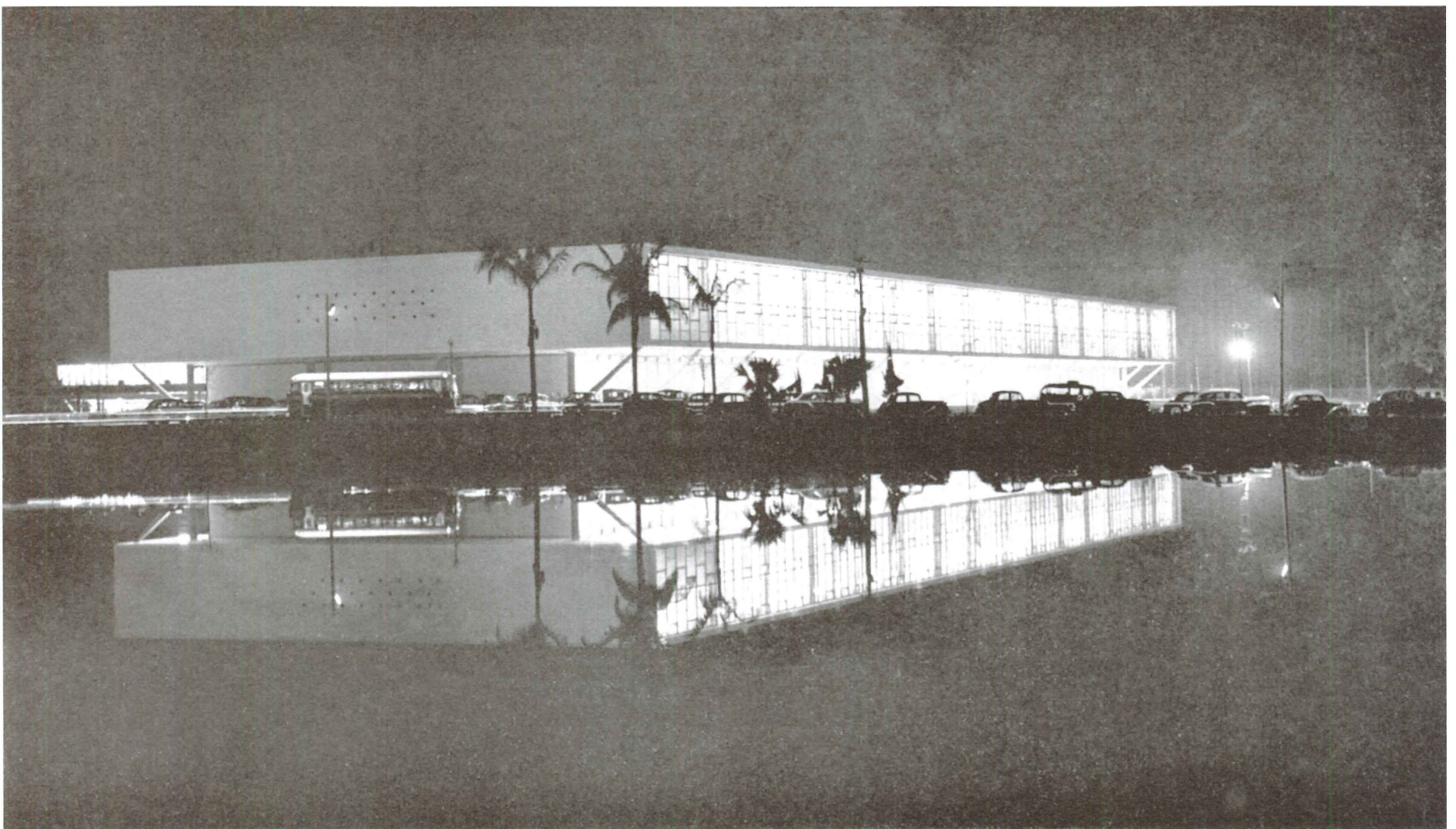
In my "Still Life with Magnolia," I painted a green marble table red; in another place I had to use black to suggest the reflection of the sun on the sea; all these transpositions were not in the least matters of chance or whim, but were the result of a series of investigations, following which these colors seemed to me to be necessary, because of their relation to the rest of the composition, in order to give the impression I wanted. Colors and lines are forces, and the secret of creation lies in the play and balance of those forces.

In the chapel at Vence, which is the outcome of earlier researches of mine, I have tried to achieve that balance of forces; the blues, greens and yellows of the windows compose a light within the chapel, which is not strictly any of the colors used, but is the living product of their mutual blending; this light made up of colors is intended to play upon the white and black-stenciled surface of the wall facing the windows, on which the lines are purposely set wide apart. The contrast allows me to give the light its maximum vitalizing value, to make it the essential element, coloring, warming and animating the whole structure, to which it is desired to give an impression of boundless space despite its small dimensions. Throughout the chapel, every line and every detail contributes to that impression.

That is the sense, so it seems to me, in which art may be said to imitate nature, namely, by the life that the creative worker infuses into the work of art. The work will then appear as fertile and as possessed of the same power to thrill; the same resplendent beauty as we find in works of nature.

Great love is needed to achieve this effect, a love capable of inspiring and sustaining that patient striving towards truth, that glowing warmth and that analytic profundity that accompany the birth of any work of art. But is not love the origin of all creation?— **HENRI MATISSE**
(From the UNESCO Courier)

THE SECOND BIENNIAL OF THE SAO PAULO MUSEUM OF MODERN ART



THE PALACE OF NATIONS—SAO PAULO, BRAZIL

THE SAO PAULO AWARD

The Sao Paulo prize, created by the Matarazzo Foundation has been awarded to Walter Gropius. The jury unanimously confirmed the choice of architect Walter Gropius, already agreed upon in previous meetings. According to the Foundation it "is intended to crown the creative activity of an architect of any nationality whose work in the development of contemporary architecture would be of international significance." The jury of award, apart from a member of the Foundation's board, was made up of Alvar Aalto, Jose Luis Sert, President of the International Congresses of Modern Architecture (CIAM), Le Corbusier, Ernesto M. Rogers, Max Bill, Affonso Eduardo Reidy, and Gregory Warchavchik. A complete exhibition of the works of Walter Gropius was installed in a gallery which the Second Biennial of Sao Paulo reserved for the purpose. It was inaugurated simultaneously with the activities of the Second Biennial and became part of the international exhibition. Coincidentally with the granting of this important prize, a book which will constitute a documentation on the aggregate works of the founder of the Bauhaus has been prepared by Professor Siegfried Giedion who has had an opportunity to avail himself of the collaboration of Professor Gropius in choosing the material for the text and illustrations.



Ernesto N. Rogers, Alvar Aalto, Walter Gropius, Francisco Matarazzi, Sobrinho E. Giannicola, Jose Luis Sert.

"Walter Gropius, the architect, town planner and educator—and above all, the man—is one of the outstanding personalities of our times. His important contributions to architecture started in 1912: since then he has developed a consistent line in his thinking, his teaching, and his work. No one who has had the privilege of meeting Gropius can doubt for a moment that he or she is in the presence of one of the greatest and most sincere human beings. His broad interest in life, in man and man's welfare are the forces that have moved him to investigate, to create, and to teach.

Gropius's architectural work has the widest range—from industrial buildings, exhibition pavilions, schools, office buildings, large-scale housing groups, individual homes, large and small—to complete studies in prefabrication of buildings, design of neighborhoods, civic cores, and entire communities. Nothing in architecture is too big, too small or too modest for Gropius. He is interested in and loves architecture in all its truthful manifestations as much as he abhors fake, ostentatious buildings that are not related to man.

He is a firm believer in a better world and in the contribution that the younger generation of architects and city planners can and should make to it. He knows that revolutionary changes in building techniques and those which affect life in general have only just begun. That is why he has put so much time and energy into teaching; that is also why he believes in teamwork—and practices what he believes. This quality is very rare in a great architect, and I know of no other like Gropius in this respect.

The young generation of architects in the U.S.A. owes a great deal to him and the majority recognizes the great contribution which he has made to contemporary architecture in this country. His influence extends today from coast to coast.

The work of Walter Gropius in the Graduate School of Design at Harvard University between the years 1937 and 1951 not only transformed that school but helped to change the teaching methods in all of the important architectural schools in this country, and its influence is considerable today in the whole American continent.

Many young Harvard graduates have gone back to their distant lands, in South America or Asia, after working with Walter Gropius, and they have taken with them a clear and new approach to architecture—an architecture which is an outgrowth of the needs and

technical means of our time.

Gropius was always interested in the problems of each country and its climate and he was ready to discuss them at length with each student. He gave the young students not only a technical knowledge but new methods of analysis of their problems and, above all, a human approach to architecture and a firm faith in a better future. The outstanding contributions of Walter Gropius to the architecture of today and tomorrow make him an ideal candidate for the Sao Paulo Prize."—**JOSE LUIS SERT**

« To speak of Walter Gropius is to speak of friendship. It is to say the words that have founded this friendship: dignity, loyalty, generosity, gallant kindness, intelligence and talent.

This bouquet of great virtues has blossomed during a long and fighting life (and, perhaps, also a little during the long and fighting life of this writer): always to look far and high, to believe in the positive values of life and to ignore the negative values. In short, enough to be dismissed by a society devoted to material success. This is not an abominable destiny, far from it. To be satisfied with it, it is necessary not to study philosophy, but to become a philosopher: a friend of wisdom.

One can win such an engagement! And a partial reward is even obtained on this earth. Until now, a man generally had to wait patiently for half a century after his death. Today, thanks to the progress made by photoengraving, printing and transportation, all things travel fast, and consecrations themselves reach men during their lifetime.

Gropius's virtues have shined on youth that came from the four corners of the earth. America had the fortune to furnish him with a place in which to carry on his work. It is in the entire world that the name of Gropius is pronounced with respect. In the end, this respect is the fragment of pure gold born from the crucible of an existence.» **LE CORBUSIER.**

WALTER GROPIUS:

THE ARCHITECT AND OUR VISUAL ENVIRONMENT

My specific topic is: the role of the architect in our visual environment, i.e. what influence have our physical surroundings on us and how can architects and planners improve them for better service and greater delight.

I should like to anticipate right now that the satisfaction of the human psyche resulting from what we call beauty, is just as important for a full, civilized life, or even more so than the fulfillment of our material comfort requirements. The emotional blocks that bar the development of more organically balanced living must be met at the psychological level, just as our practical problems are met at the technical level.

Is the maker of the rose or the tulip an artist or a technician? Both, for in nature utility and beauty are constitutional qualities, mutually and truthfully interdependent. The organic form process in nature is the perpetual model for any human creation, whether it may result from mental strife of the inventive scientist or from the intuition of the artist.

The torn condition of our present world we talk so much about is a deception which man himself has called forth, for he is torn, not the world. In his eternal curiosity man has learned to dissect his world with the scalpel of the scientist and so lost his balance and sense for unity. Today he is in a similar state of embarrassment as a boy who has taken apart his toy engine in order to find out about its magic and now tries desperately to rejoin its parts, to make it whole again. Our scientific age went to the extremes of specialization and has obviously prevented us from seeing our complicated life as an entity. The professional man bores a hole ever deeper into his limited field of knowledge until he can no longer see his neighbor. Finally his head disappears and he has become a blind mole. This common dissolution of contact has naturally resulted in shrinking and fragmentating life.

But there are indications today that we are slowly moving away from overspecialization and its perilous, atomizing effect on the social coherence of the community. If we skim the mental horizon of our present civilization, we observe that many ideas and discoveries are wholly concerned with finding again the relationship between the phenomena of the universe which science so far had viewed only in isolation from their neighboring fields. Medicine is building up the "psycho-somatic" approach to treatment of diseases, acknowledging the mutual interdependence of psyche and soma, the Greek word for body. The physicist has contributed new knowledge of the identity of matter and energy, while the artist has learned to express visibly with inert materials a new dimension—time and motion. Are we on the way to regain a comprehensive vision of the oneness of our world which we had taken apart? Perhaps.—The task of reunification, however, is gigantic indeed.

When I was a boy I lived in a city apartment with open gas-jets and coal-heated stoves in each room. There was no electric streetcar, no automobile and no airplane; telephone, radio, film, gramophone were all nonexistent. The mental climate at that time was of a more or less static character, rotating around a seemingly unshakable conception of the eternal truths. Everybody was still deeply conscious of the cultural heritage of a few generations ago, when society was still of a piece and art and architecture developed organically as legitimate parts

of the people's life in accordance with the slow growth of civilization.

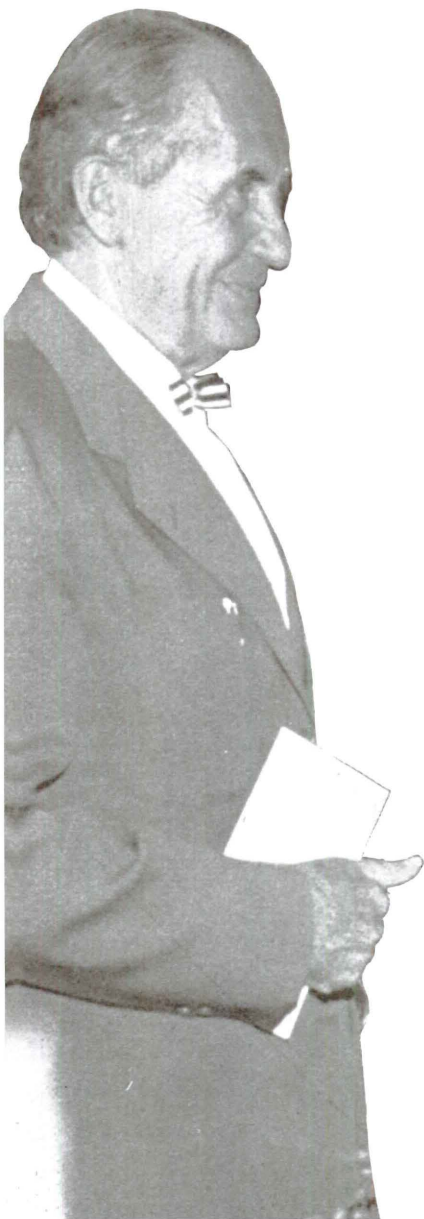
With the advent of the age of science, with the discovery of the machine, this established form of our society went gradually to pieces. The means outgrew man. The sweeping changes which took place during the last half century of the industrial revolution have achieved a deeper transformation of human life than all of the centuries since Christ combined. An incessant sequence of deeply consequential scientific deeds—from automobile to plane, to nuclear fission—a continuous revolution has forced us to re-evaluate all our values. But the speed of development has been so fast that it seems to be beyond the capacity of the average man to absorb the many shocks which have resulted from this rapid transmutation. As the great avalanche of progress in science rolled on relentlessly, it left the individual bewildered and often unhappy, unable to adjust and lost in the whirlwind of these changes. Instead of striving for leadership through taking moral initiative modern man developed a Gallup-poll mentality, a quiz-kid civilization; in other words a mechanistic conception, relying on quantity instead of on quality, on memory instead of on ideas; so we yielded to expediency instead of forming a new conviction.

The vast development of science seems to have thrown us out of balance. Science has overshadowed other components which are also indispensable for the harmony of human life. We obviously need reorientation on the cultural level to reestablish the lost balance. In this century of science, the artist is the forgotten man, almost ridiculed and thought of as a superfluous luxury member of society. Art is considered as something that has been accomplished centuries ago and has now been stored up in our museums from which we may tap as much as needed. As science is supposed to have all the answers for our predominantly materialistic period, art—that is man-made beauty—is doomed to languish. What so-called civilized nation today honestly supports creative art as a substantial part of life?

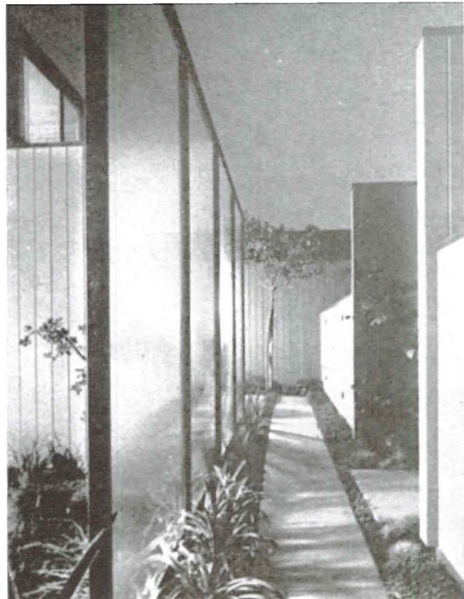
Our society needs participation in the arts as an essential counterpart to science in order to stop its atomistic effect on us. Made into an educational discipline it would lead to the unity of our environment as the very basis of culture, embracing everything from a simple chair to the house of worship. Everyone of us has to a greater or lesser degree innate artistic qualities with which to achieve harmony, if only our educational system would sufficiently emphasize the need for "equipoise" and recognize the necessity of training head and hand simultaneously on all levels of education from the nursery on, aiming at an equilibrium of body and mind. In our era of expediency and mechanization the predominant educational task should be to call forth creative habits; vocational skill should be a by-product only, a matter of course. The student's mind, particularly that of the potential artist or architect will become increasingly inventive when he is guided not only by intellectual, but also by practical, sensorial experiences, by a program of 'search' rather than 'research.' This inventive attitude will lead him from observation to discovery and finally to intuition.

We certainly have recognized the essential value of the scientist for the survival of our society, but we are very little aware of the vital

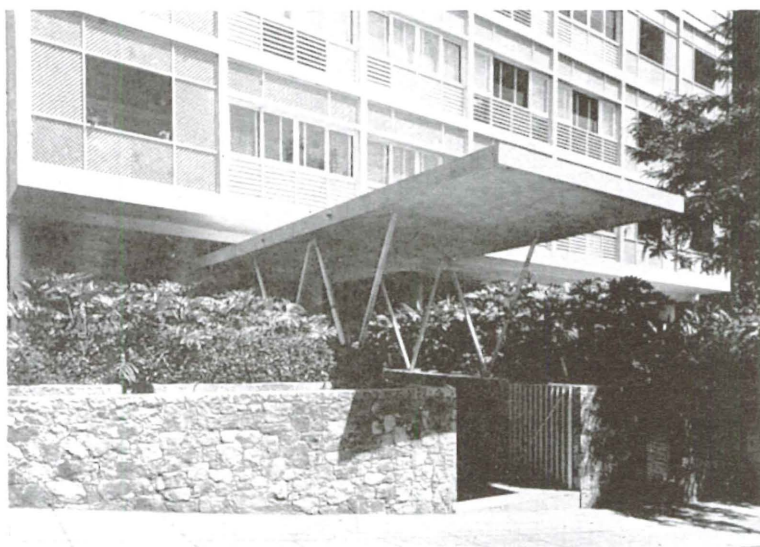
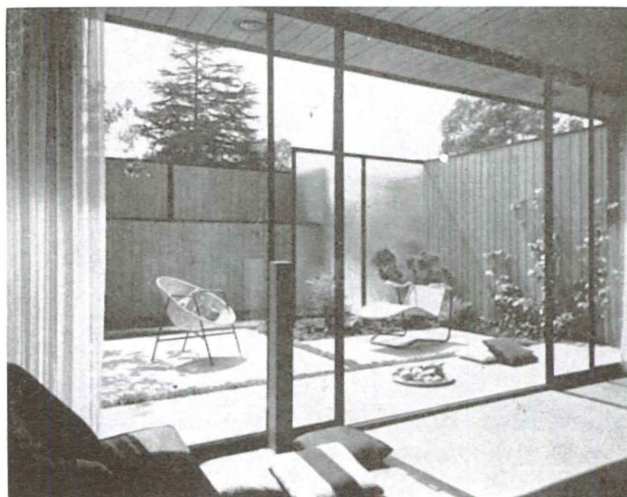
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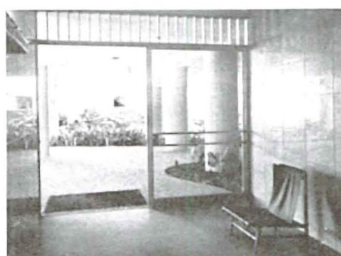
PRIZES IN ARCHITECTURE



Craig Ellwood—Apartment House in Hollywood

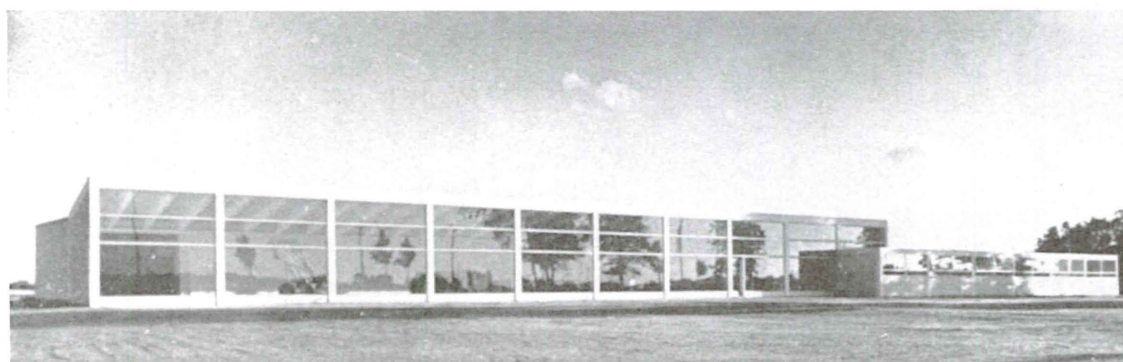


Jorge Machado Moreira—Ceppas Building, Rio de Janeiro—Honorable Mention



Zvonimir Pozgay—Bathing Establishment

Arne Jacobsen—Massey-Harris Plant



As an integral part of the Second Biennial of the Sao Paulo Museum of Modern Art an international exhibition of architecture was held, and prizes in twelve categories were awarded by a distinguished jury made up of architects Walter Gropius (USA), José Luis Sert, (USA), Alvar Aalto (Finland), Ernesto N. Rogers (Italy), Oswaldo A. Bratke (Brazil), Affonso Eduardo Reidy (Brazil), and Lourival Gomes Machado (Brazil). Architects of any nationality were invited to participate. They were asked to submit a maximum of three works of buildings already executed. The following prizes were awarded to the best work in each of the following categories:

1st Category—Individual Residence: A prize of CR50,000 to Philip C. Johnson (USA) for the project of the Hodgson's residence in New Canaan, Connecticut.

2nd Category—Collective Dwellings: A prize of CR50,000 to Craig Ellwood (USA) for the project of an apartment house in Hollywood, California.

3rd Category—Religious Buildings: No awards were made.

4th Category—Cinema or Theatre: No awards were made.

5th Category—Sports Buildings: An honorable mention to Zvonimir Pozgay (Yugoslav) for the project of the Bathing Establishment at Seaside in Zadar, Yugoslavia.

6th Category—Commercial Buildings: A prize of CR50,000 to E. Gori, G. Gori, L. Ricci and L. Savioli (Italy) for the project of a Flower Market in Pescia, Italy.

7th Category—Industrial Buildings: A prize of CR50,000 to Arne Jacobsen (Denmark) for the project of the Massey-Harris Plant in Copenhagen, Denmark.

8th Category—Public Buildings: No awards were made.

9th Category—Hospitals: A prize of CR50,000 to Jorge Machado Moreira, Aldary Henrique Toledo, Orlando Magdalena Associates (Brazil), for the project of the Institute of Puericulture at the University of Brazil in Rio de Janeiro.

10th Category—Schools: The University of Sao Paulo prize of CR50,000 to Donald Barthelme (USA) for the project of a Grade School in West Columbia, Texas.

11th Category—Urban problems: No awards were made.

12th Category—Miscellaneous Problems: A prize of CR50,000 for landscape architecture to Roberto Burle Marx (Brazil) for his designs. Another prize also in the amount of CR50,000 assigned to projects of Exhibitions Halls was awarded to Renzo Zavanella (Italy) for his "Pensilina OM na Fiera di Milano."

Prize for a young architect: A prize of CR50,000 was awarded to Paul Marvin Rudolph (USA) for his exhibited works. The jury also decided to establish another prize of CR50,000 for a young Brazilian architect which was awarded to Sergio Bernardes for his project of the Macedo residence in Rio de Janeiro.

International Competition for Schools of Architecture: A prize of CR50,000 was established for schools of architecture and was awarded to the School of Architecture of the Waseda University, Tokyo, Japan. Two prizes of CR25,000 each were awarded to members of the Faculty of Architecture and Urbanism of the

(Continued on Page 16)

University of Sao Paulo (Brazil) and the "Facolta di Architettura del Politecnico di Milano," (Italy).

The collection of photos of works of architecture (United States Modern Post-War Architecture) exhibited by the Museum of Modern Art of New York, although a very summarized documentation, shows clearly a high level of selection and was therefore given a "Special Mention."

The "Harvard Graduate Center" of Cambridge, Mass., USA, designed by The Architects Collaborative, has drawn the attention of the Jury to its high architectural qualities, however, since it is part also of the special exhibition of Walter Gropius' works, winner of the "Sao Paulo Prize" of the Andrea and Virginia Matarazzo Foundation, it has not been awarded another prize.

When awarding the prizes, the Jury considered the following points:

"The Hodgson Residence" of Philip Johnson is a notable example of dignified design and of good use of materials. It shows a way to build a beautiful house out of simple elements, an attempt worth being followed. Furthermore, the design is suitable for repetition, with slight variations, to constitute the basic element for the development of a whole residential district. The patio offers great advantages whenever it should be necessary to solve the problem within limited given space.

Craig Ellwood shows a solution worth mentioning for houses in a row within a compact plan. This is a fortunate solution of the patio in which it serves as a kind of wind-screen between the house and the street. Also the study of details deserves attention.

The "Bathing Establishment of Pozgay" is well designed regarding its general plan as well as the separation of the structural elements from the bathing cabins.

Gori and his collaborators offer with their project for the simple construction of a flower market a notable example of architectural quality achieved by the structure itself. First, effects of light and shadow deserve attention. The system of side patios obtained between the structure supports proves to be very adequate.

Jacobsen, using principles of a very simple and severe architecture in his plan for an assembly workshop, gives a good example regarding the possibilities of industrial architecture.

The Institute of Puericulture of Jorge Machado Moreira, Aldary Henrique Toledo, Orlando Magdalena and his collaborators is well conceived as a group composition, achieving a nice contrast between the simple forms of the hospital and the garden. The roof illumination permits good and flexible use of the inside space. The scale of the building is suitable for children and shows that the problem has been given due consideration.

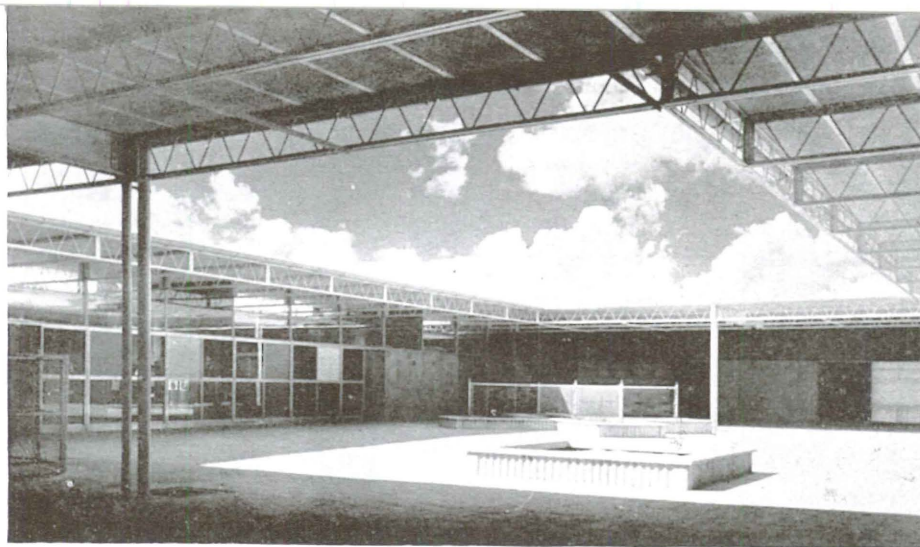
The School of Barthelme, well designed around patios, shows a simple structure and flexible, attractive panel windows. The general character of this school offers an example of gay architecture which takes the mental and physical requirements of children into consideration. The arched shape of the entrance marquise shows a different character, and the Jury finds it does not fit with the rest of the building.

Burle Marx deserves the most sincere approval of the Jury for his work in landscape architecture which is of importance not only for private gardens but for urbanistic developments as well, since landscaping is being much neglected in the courses of schools in Latin America.

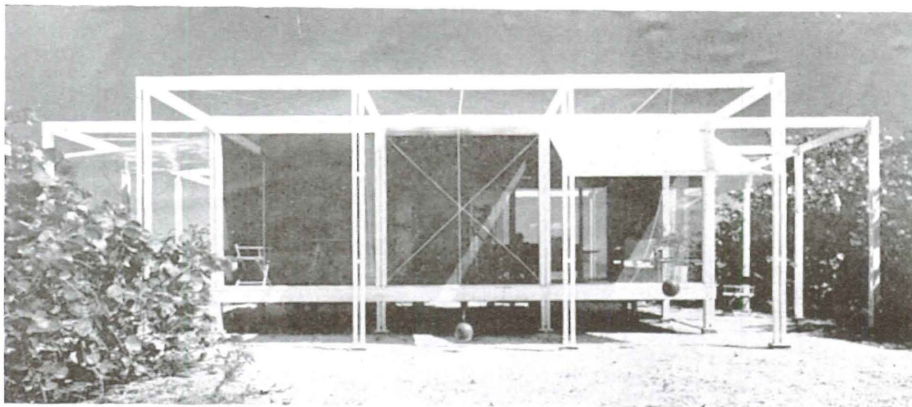
The shelter of Zavanella, built with light elements to be easily dismantled, is an example of imaginative design which makes good use of simple technical means.

The works exhibited by Paul Marvin Rudolph are the most notable ones among the young architects. They are good examples of gracefulness and imagination, using simple economical elements taking in consideration the nature

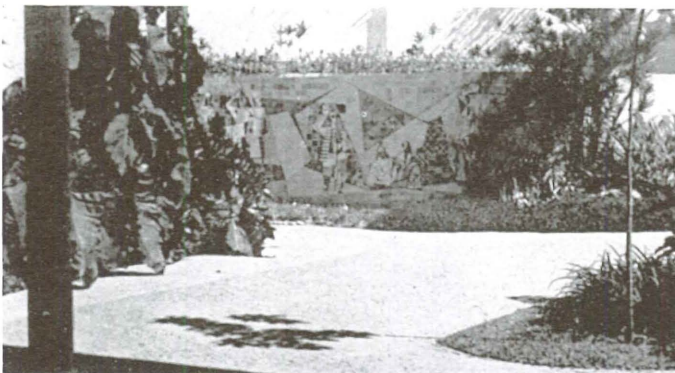
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Donald Barthelme—Grade School



Paul Marvin Rudolph—Cabana Club



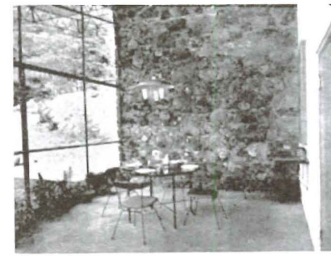
Roberto Burle Marx—Landscape Architecture



Sergio Wladimir Bernardes—Macedo Residence



Students of Waseda University, Tokyo—Civic Center

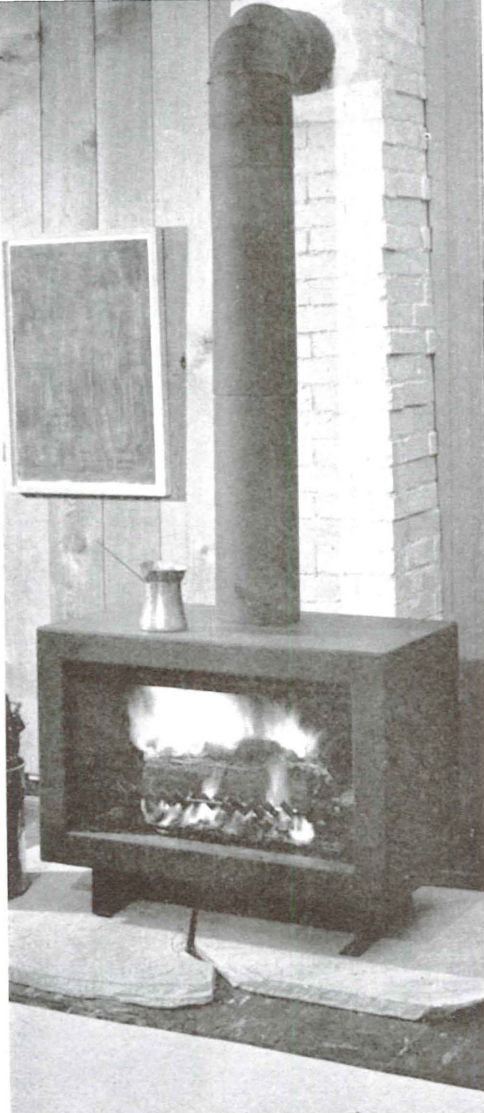


Regrettably, photographs of the Philip Johnson award, of the Flower Market in Pescia, and of the Child Care Center at the University of Brazil were not available at this time.



PHOTOGRAPH BY SHIRLEY BURDEN

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PHOTOGRAPH BY DEARBORN-MASSAR

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THE PREFABRICATED FIREPLACE

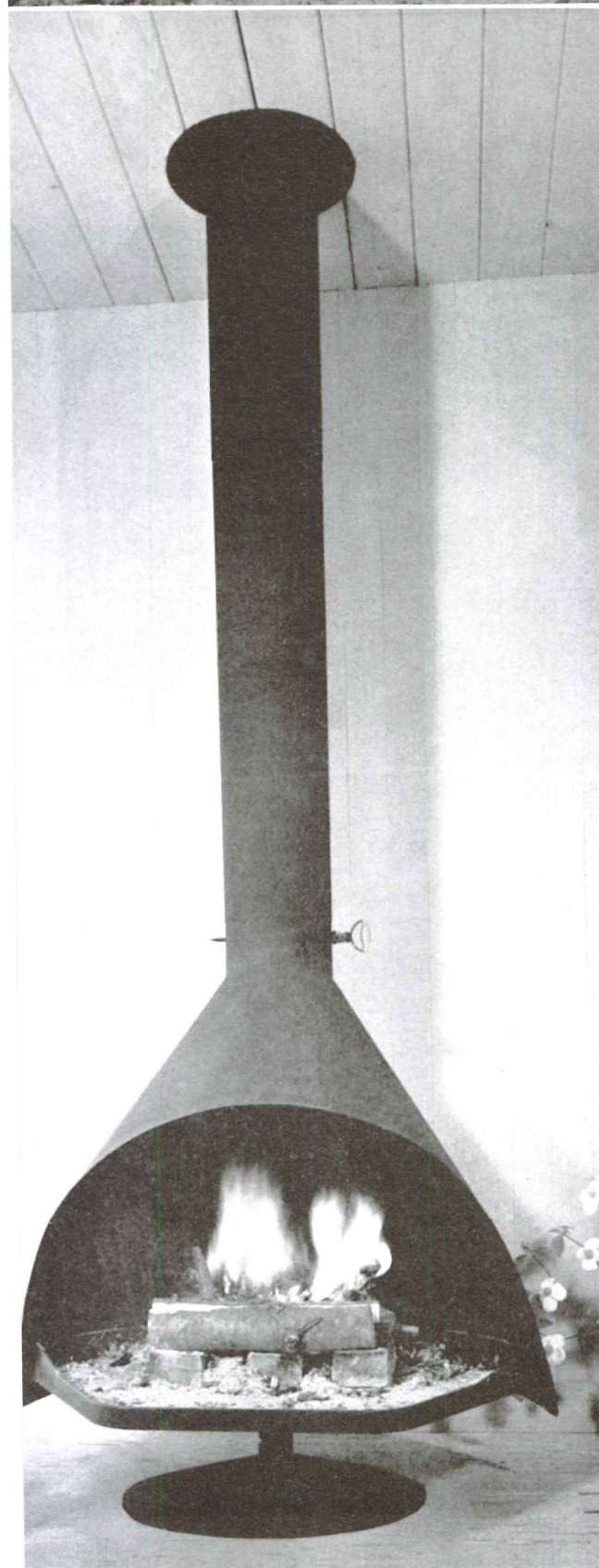
1. Designed by Kipp Stewart, this cowl constructed of heavy gauge sheet metal continuously welded comes with high heat enamel or with porcelain enamel and with or without cast iron base. It uses an 8" stovepipe. A face fitting spark screen is available.

2. The Firehood is a prefabricated, portable fireplace designed by the architect Wendell Lovett. Its conical form is ideal as a smoke gatherer and as a reflecting surface for radiant heat. Its twelve square feet of exposed metal surface assure a maximum of radiation. The Firehood's 36" wide opening easily accommodates standard fireplace logs. Standard finish is matt black, heat resistant enamel; copper and porcelain enamel also available.

3. This freestanding fireplace combines the advantages of an open fire with those of radiating and circulating heat. It is constructed much in the same manner as a well-designed masonry fireplace. It has a throat across the leading edge of the firebox which in turn enters into the smoke chamber. The construction of the smoke chamber forces downdrafts back up the chimney. The hollow core construction with the core vented to the outside on the bottom surface for cold air intake and on the upper rear for emission of warmed air assures heat circulation. The free circulation of air in the core keeps the outer surface cool to the touch. This unit has been designed by Manchester-Pierce.

4. Designed by George Kosmak for Kosmak Fireplaces, this new portable fireplace is of graphite polished steel with fiberglass insulation in grey-black. It was chosen for the June 1953 Good Design exhibition.

5. The Acorn fireplace, designed by Carl Koch, architect, is built of 16-gauge steel and is of all-welded construction. It is finished in vitreous enamel fused to the steel which provides a long lasting and lustrous surface impervious to heat.

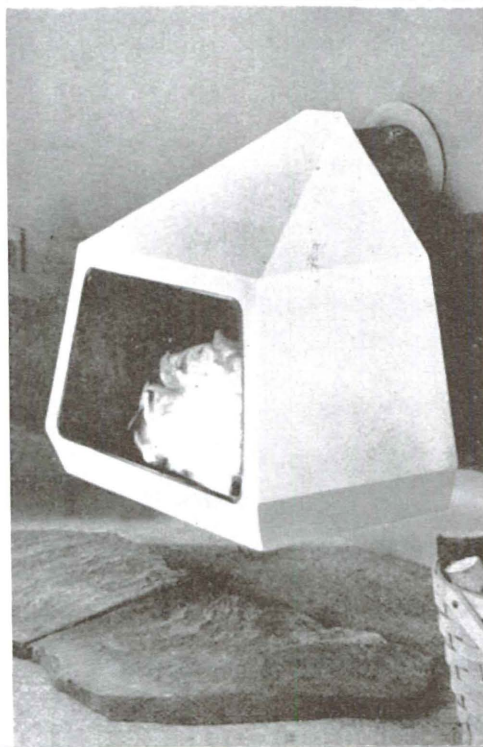


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PHOTOGRAPH BY DEARBORN-MASSAR

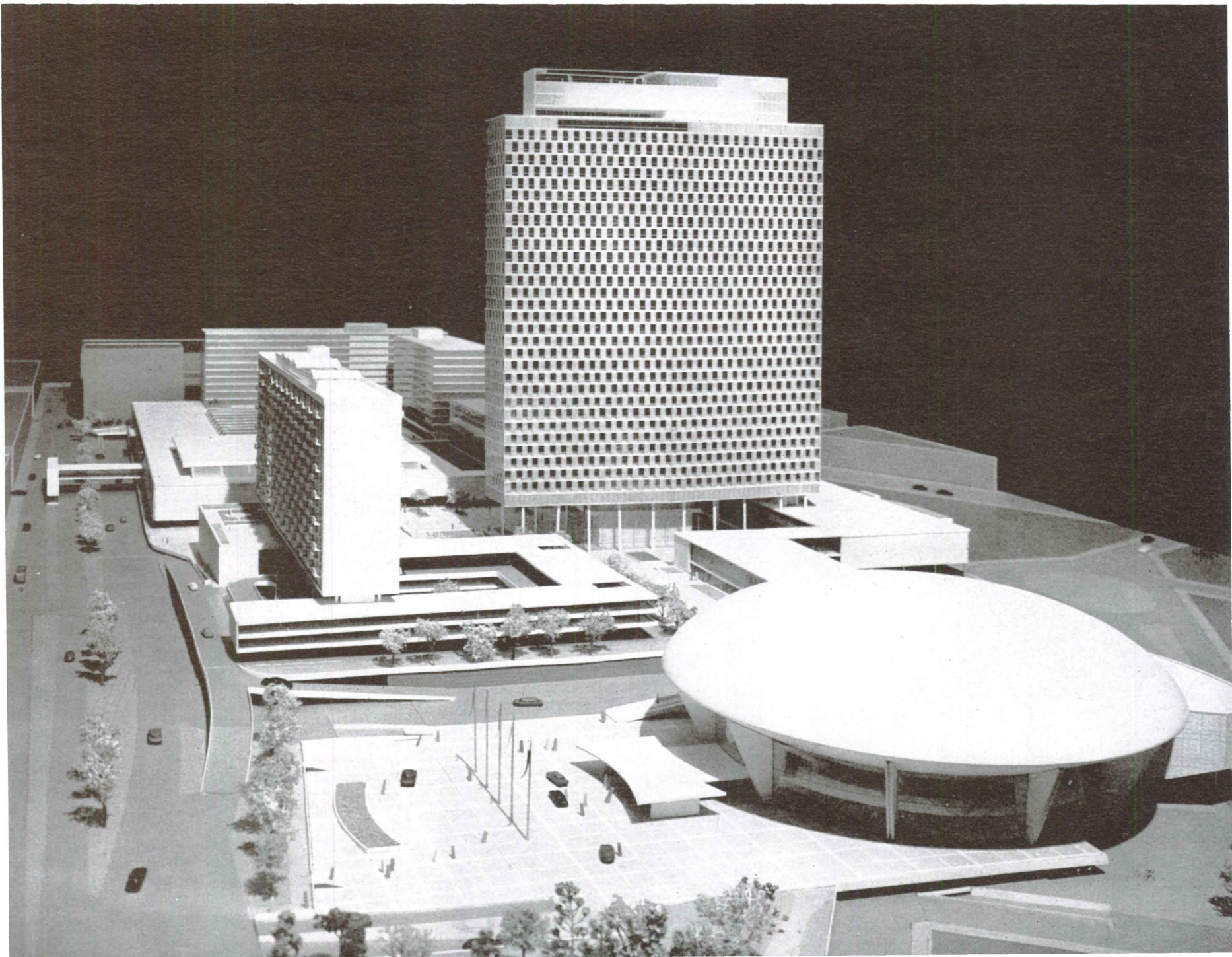


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PHOTOGRAPHS: ROBERT D. HARVEY STUDIO



A proposed Back Bay Center Development for Boston, Massachusetts

Architects: Pietro Belluschi
Walter F. Bogner
Carl Koch & Associates
Hugh A. Stubbins, Jr.
The Architects Collaborative

Consulting Engineers & Construction Managers: Stone and Webster Engineering Corporation

Economic Consultant: Kenneth C. Welch

Traffic-parking Consultants: Wilbur Smith & Associates

In no other city of comparable size in the country has such an opportunity for civic improvement presented itself in such vast proportions, and so close to its geographical center. The project as now conceived, demonstrates how a tract of 30 acres can be imaginatively developed in a well balanced ratio of Office Buildings, Shops, Department Stores, Hotels, Convention Hall and automobile parking, to form a striking example of advanced city planning. In this Center, people will be able to participate in practically all phases of modern living without being exposed to the hazards of automobile traffic—yet they will have the convenience of finding generous parking space under the many shopping and office levels if they choose to come by car, they may also come directly by the two subway lines bordering the project, or by train through a station having direct escalator access to the Center, or on foot from other downtown areas. The site offers an ideal opportunity not only for the expansion of the Back Bay area itself, but for the rehabilitation of the entire center of Boston.

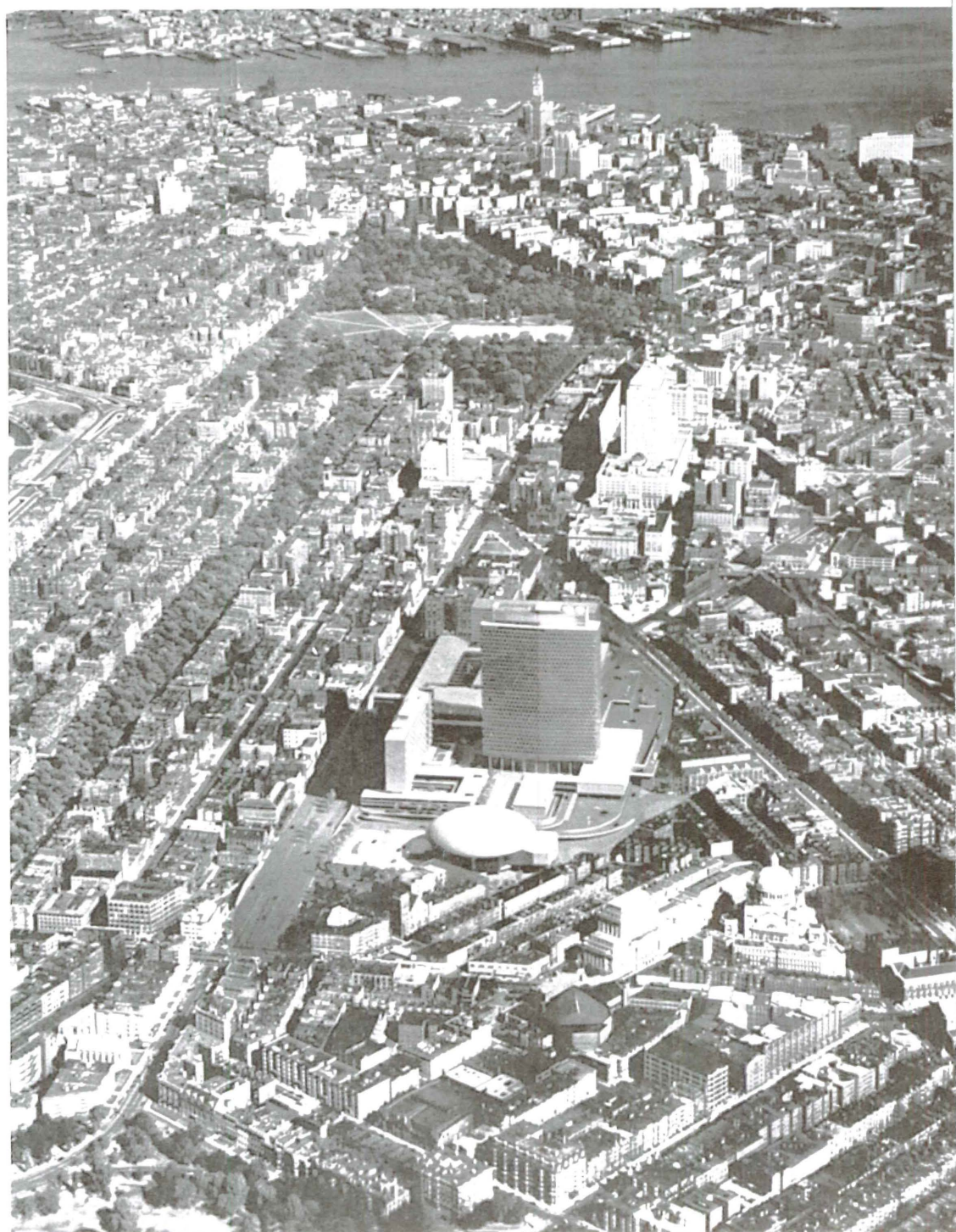
The success of the Center will have a direct relationship to accessibility features.

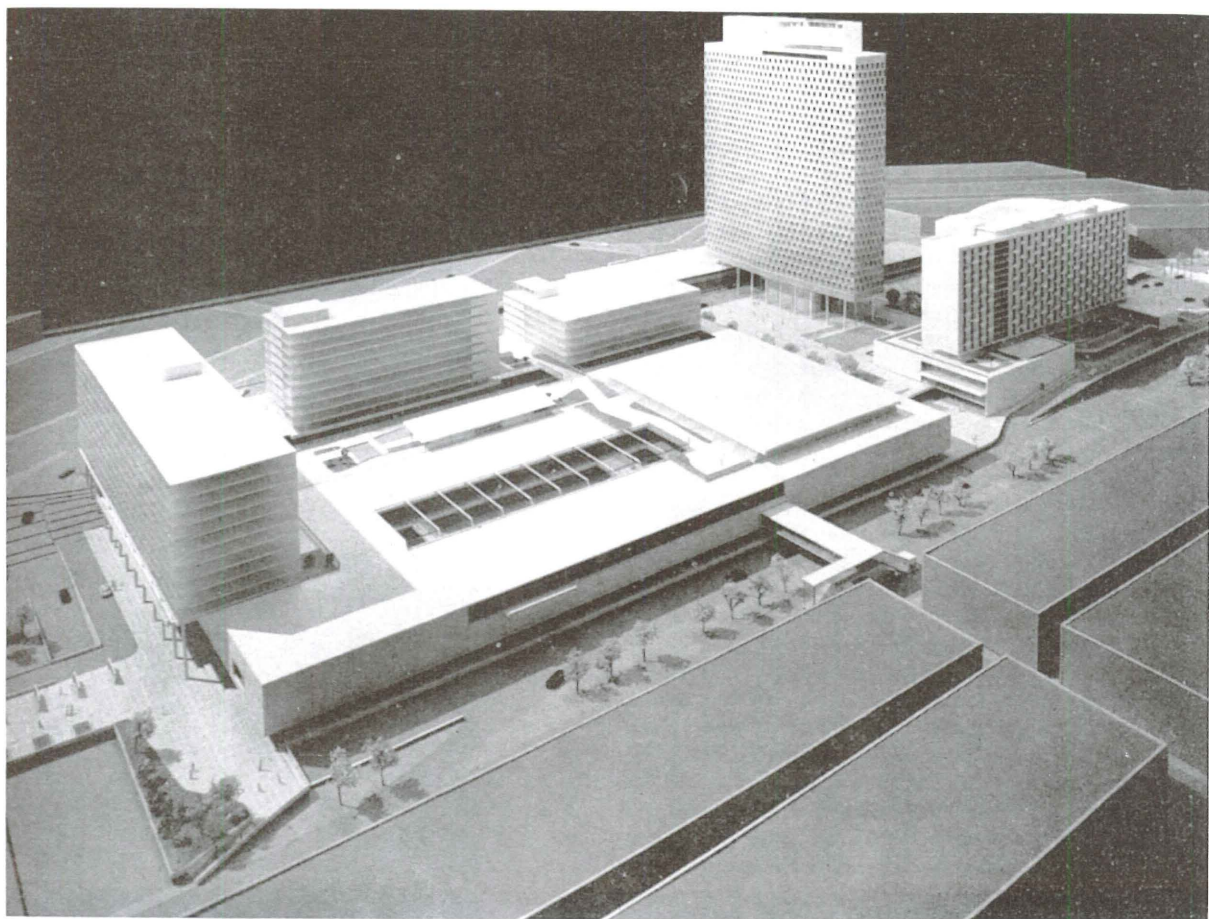
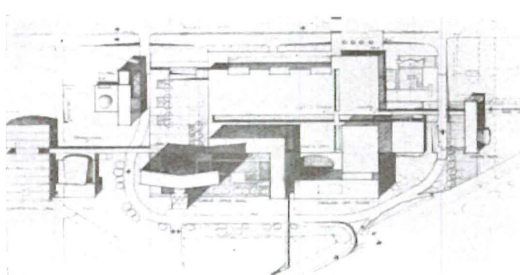
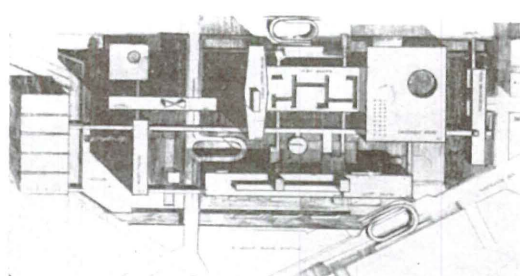
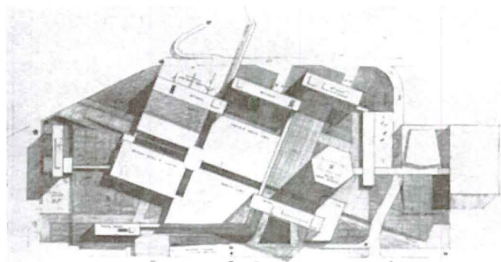
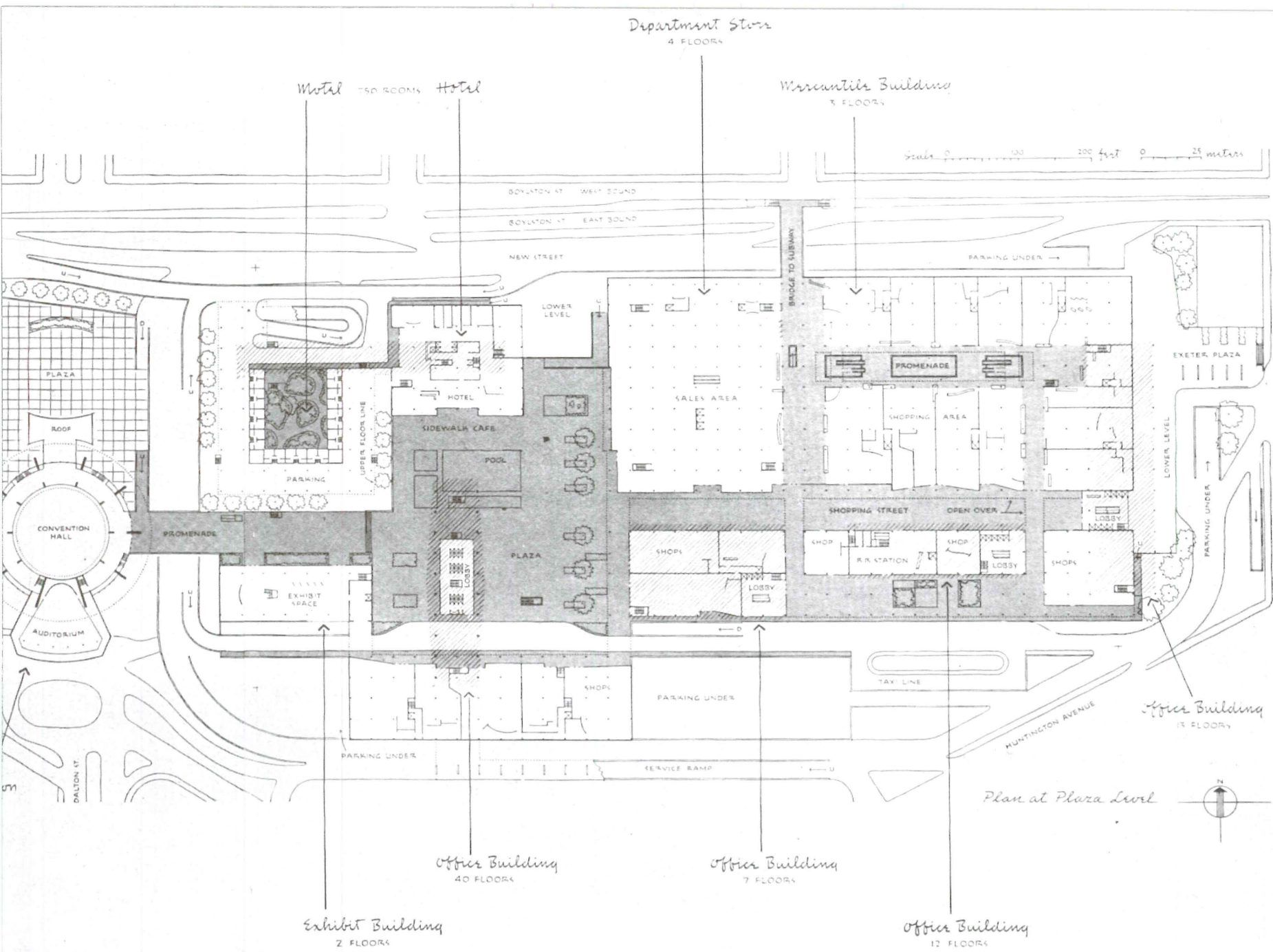
Improper and inadequate transportation facilities would bring to the Center the same chronic problems that are now repelling people from the central business districts of most large cities. No matter how great the market potentials, nor how desirable the site may be in other respects, transportation is the acknowledged key to its success, and was the key to the plan.

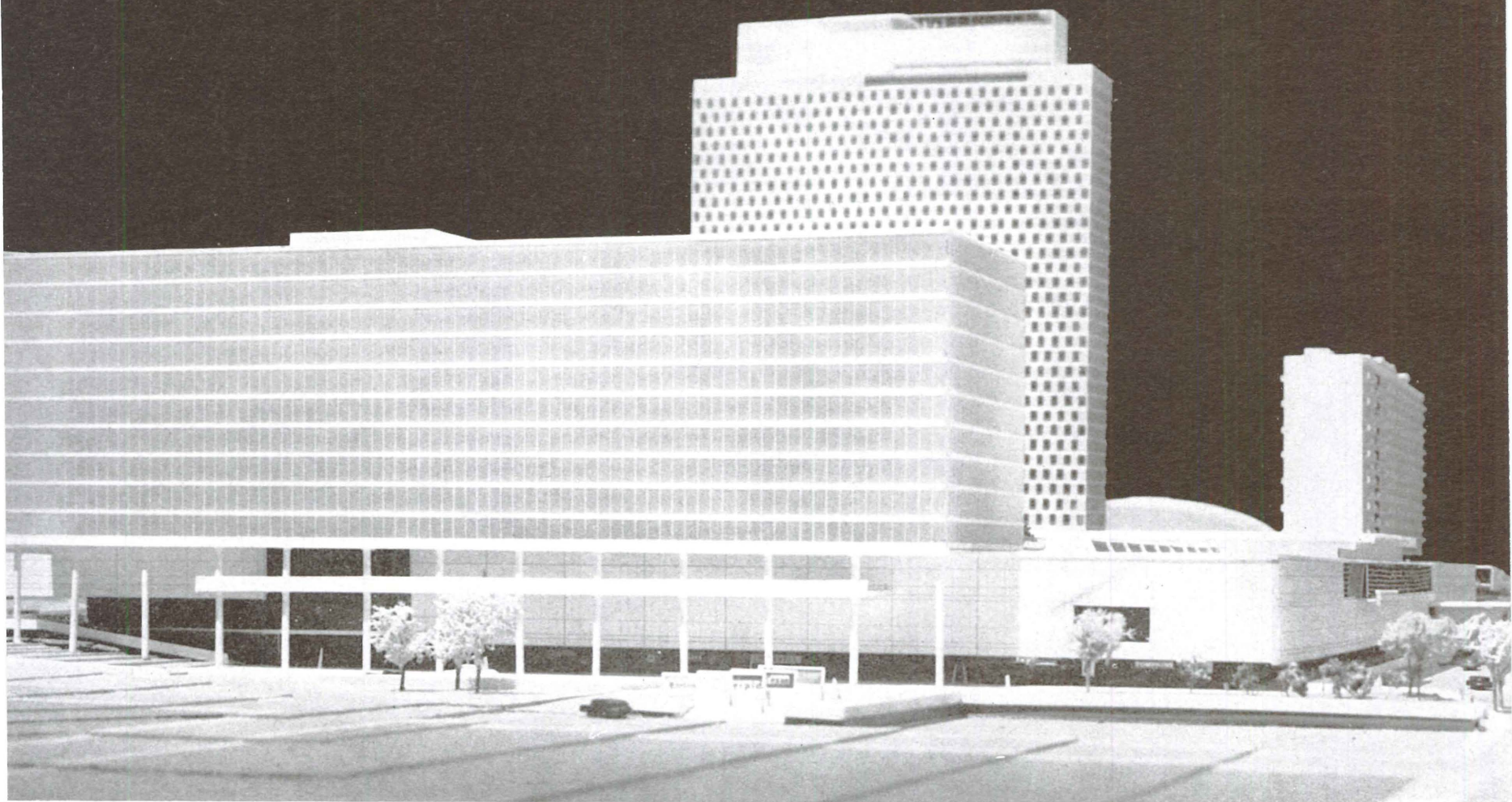
It is estimated that 25,000 motorists, 5,000 pedestrians, and 40,000 mass transportation riders will visit the site on an average business day. They will be heterogeneous groups with a variety of desires and demands. In particular, motorists must be moved into and out of the Center without delay, and effective parking must be available.

The automobiles entering the Center daily will exceed those entering the business district of some cities of 80,000 population. The parking spaces provided will equal the number found in the central districts of cities of about 200,000 population. Key streets serving the site are principal trafficways of the city, some are being widened to carry the heavy volumes of traffic at peak hours.

No shopping center of this magnitude can







come into existence without a substantial assurance that it can attract enough business to succeed and prosper. Economic consultants have already prepared a market analysis which includes a study of people living within 30 minutes travel time from the Back Bay Center, their earnings, their purchasing of goods, and the type of sales made.

A one-way "ring road" skirts the site. It varies in elevation as much as 17 feet; yet, grades are slight. From a high point at the railroad near Massachusetts Avenue, the road slopes to a low point near Boylston and Exeter Streets. It rises again to go over the railroad at Huntington Avenue, then slopes downward past Mechanics Hall. The ring road provides:

Numerous points of ingress and egress to the site, so that all existing streets will share in absorbing the traffic.

Direct contact with all principal levels of the development.

Safe weaving and merging distances. (Direct crossings and conflicts have been avoided in traffic streams.)

Adequate capacity even for the peak hours.

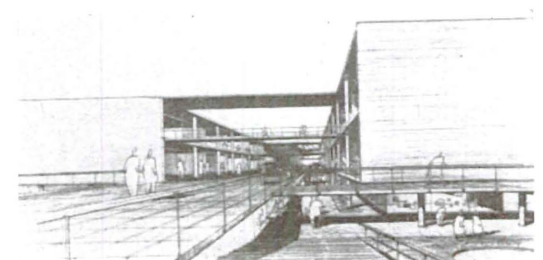
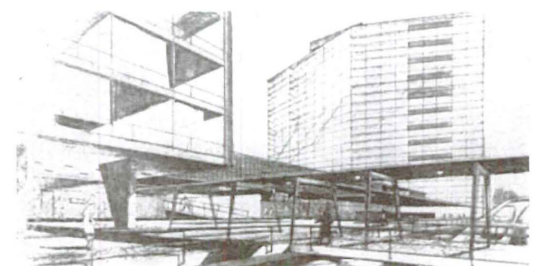
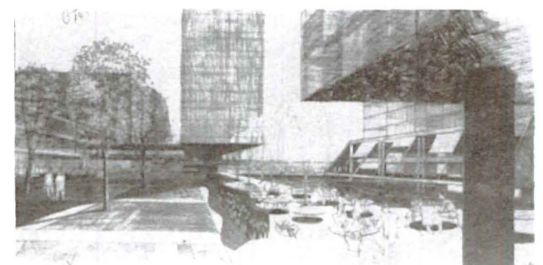
Simple and conventional traffic movements.

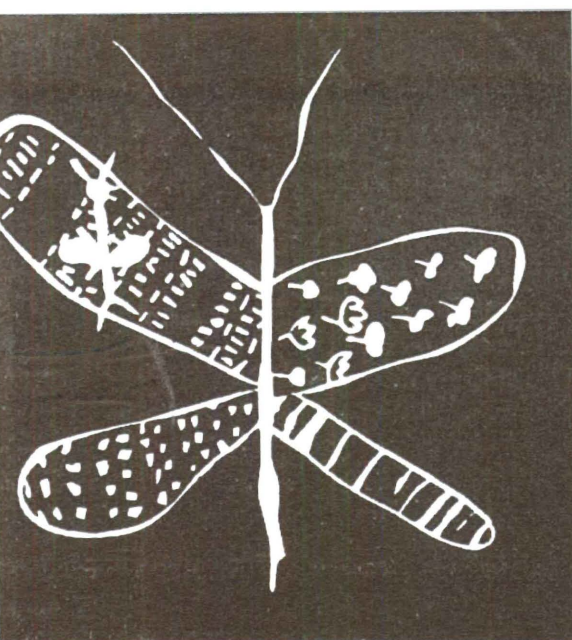
The ring road is completely isolated from traffic on the circumferential streets. Motorists on it are concerned only with Center traffic. Reasonable speeds can be attained with safety and a steady flow principle is attained.

The important Plaza level which clears the

railroad tunnel thereby joins the two triangular areas below into one big platform on which are located the shops facing a glass-covered promenade, the shopping street, exhibition space, the hotel and office building lobbies. The glass promenade is air-conditioned and provides for ideal shopping under all conditions of varying weather. This level is the civic center of the project, designed to invite the pedestrian undisturbed by vehicular traffic. The free pedestrian flow from the various buildings around the plaza will give life and vitality to this important and busy heart of the Center. No other center provides such close and direct access to parking from its various shopping and office areas. All office buildings will have their main entrance on a new elevated avenue which parallels the southern side of the pedestrian Plaza and will give taxis and automobiles access to the Plaza and to a proposed new railroad station.

The level above the Main Plaza is to be comprised of large area offices, more shops off the glass-covered promenades and most importantly areas for the storage of merchandise sold in the shops; the latter being serviced by trucks which will enter and circulate out of sight at this higher level. This unusual feature has many advantages from the point of view of economy and ease of access to all stores. The Center has approximately 900,000 square feet of shopping space, and more than 1,400,000 square feet of gross office area.





Experimental Fabric Design

in Silk Screen Technique

Fabrics designed by children six to twelve years old

PHOTOGRAPHS BY LOEBEL, REED, SHULMAN



No good art work can result from a mere mechanical approach or a routine technique. Every new design must be a new, thrilling, and unique discovery. This is the meaning of the words of my teacher at the Vienna Academy of Applied Art, Joseph Hoffman, who used to say: "Do something entirely different—something that no one has ever done before!"

The answer to this challenge lies in a careful study of your materials and tools: let them inspire you, let them be the creators! Learn to listen and to follow the voice of the materials. Learn incessantly to observe nature—the rain drops on a glass window, the swaying of a palm tree, the rhythm of waves breaking on a shore, air bubbles in gushing water, the structure of a leaf, the movement of a cloud high up in the summer sky. Study whatever moves and changes, whatever brings you the message that "The world is beautiful," that "The world is alive." Look, observe, and then create and teach with joy and sincerity. Inspire your pupils to be alert,



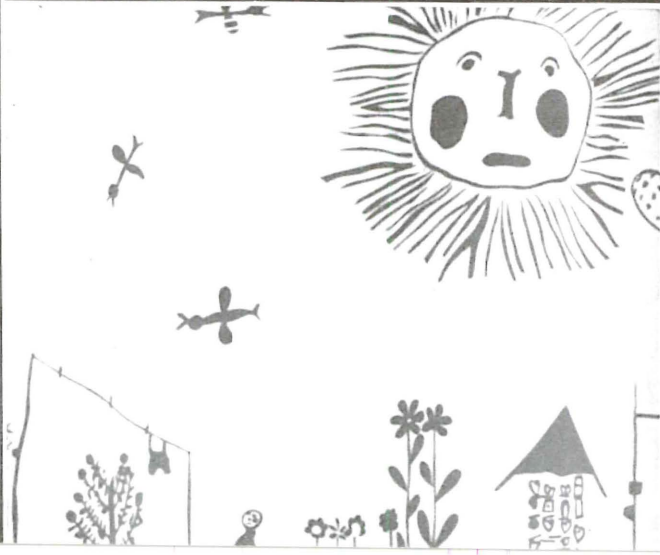
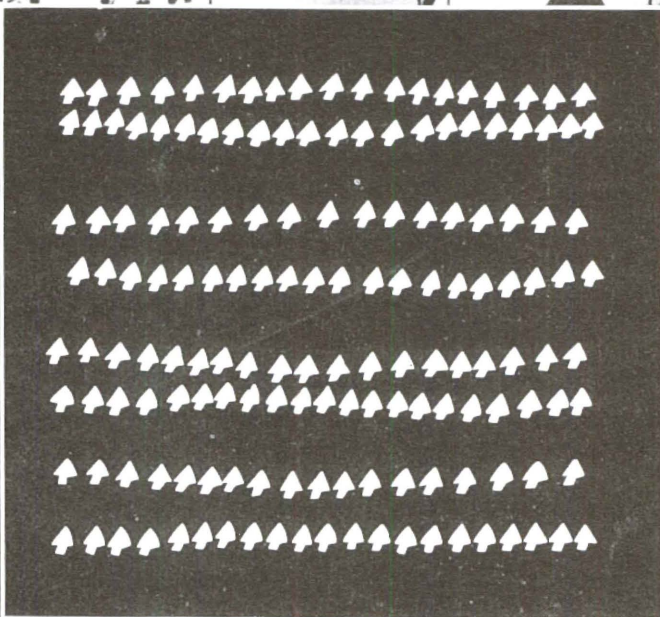
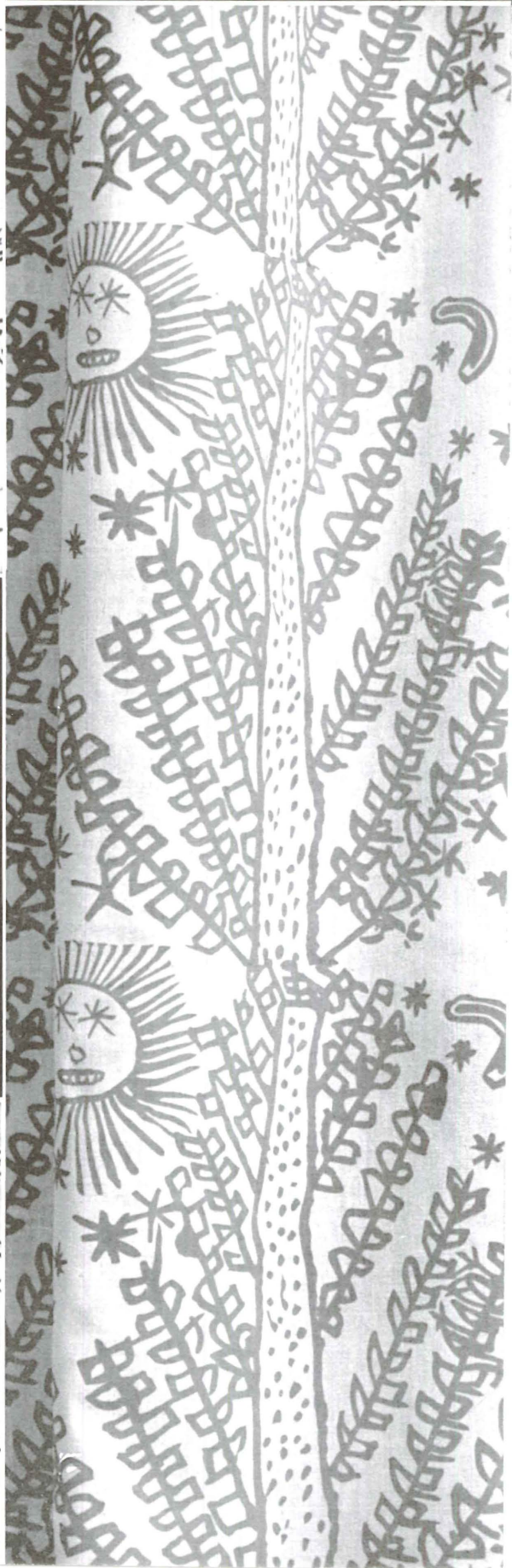
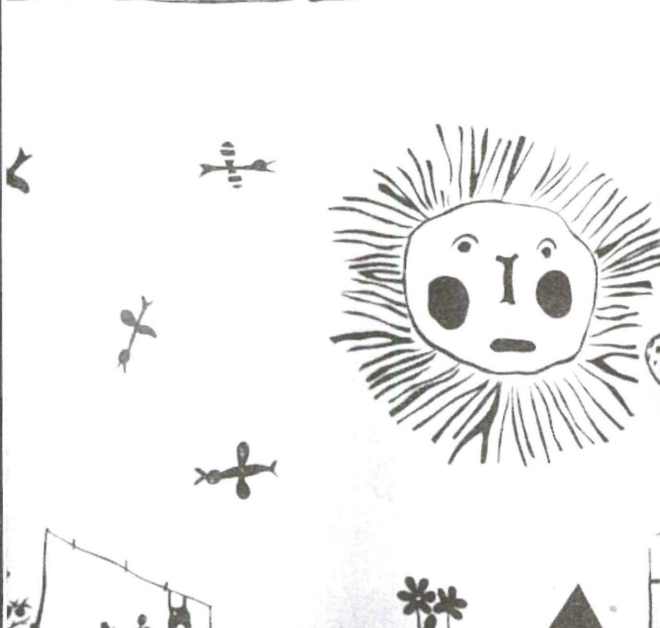
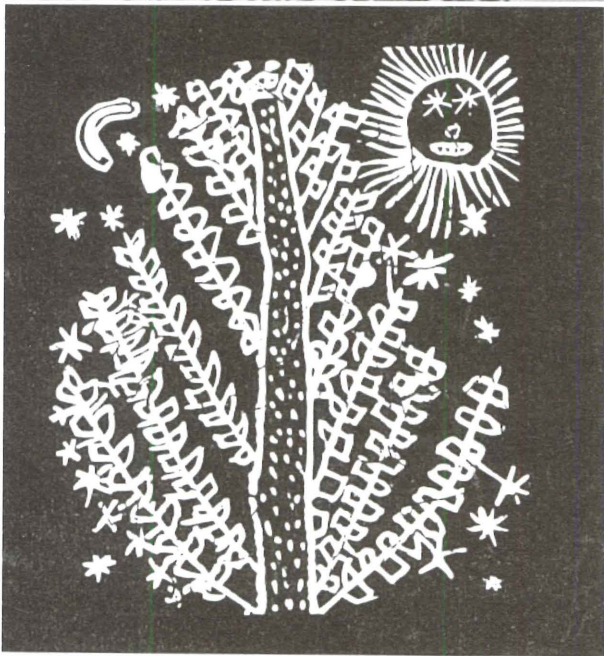
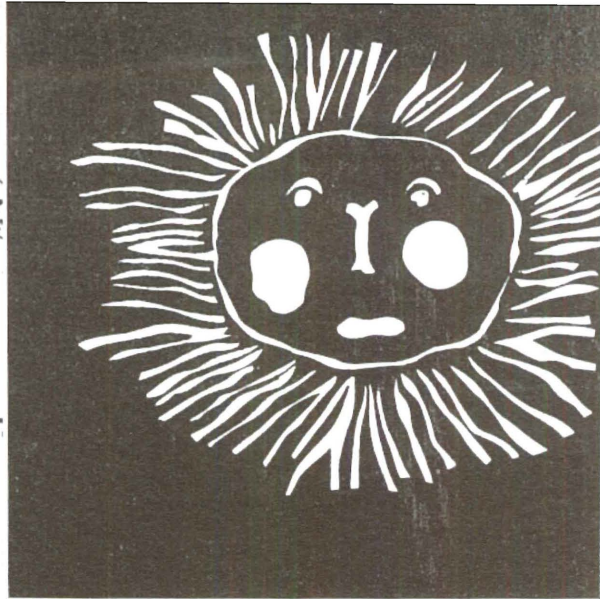
transmit to them your interest, your happiness, and the joy of the world.

Don't let a little girl painfully and mechanically copy a morning glory but rather give her a film, a cutting knife, and let her print in colors and on materials of her own choice. Let her find out the possibilities of her materials and her motifs freely and independently.

Once you have created a simple basic design, you can repeat it in stripes or squares, in alternating negative and positive units. You can leave out one motif and replace it with a motif in a contrasting color. You can overprint or try to use your motifs far apart or close together. You can adopt a strong, exciting color scheme or tune all colors to one harmony, in subdued values, and, here and there interrupt this harmony with a strong accent, as a musical composition adds occasional "forti" to a quiet melody.

Sometimes we unexpectedly find lovely designs in work done by children at an age when they can handle crayon or crayons but are too young to cut a design with a knife. In such cases, repeats are easily obtained on film by photostatic reproduction. They can be printed on Japanese paper with Prang Textile colors, or on transparent gauze, or patterned, gossamer-like fabric: each time, we will be surprised by a new, unexpected effect.

It is in this creative way that the silk screen technique is taught, developed and explored in infinite variations at the experimental studios of the American Crayon Company. In their New York Studio, redecorated by Alvin Lustig, and their exciting, dramatic Los Angeles Studio, built by architect Richard Neutra, new designs are constantly created, new approaches sought, new observations transposed into lovely designs on beautiful fabric, adding new joys and deepened understanding to every day.—**Emmy Zweybruck.**



"RESEARCH VILLAGE"

A project of the UNITED STATES GYPSUM COMPANY
in collaboration with six well-known architects.

1 HUGH STUBBINS, JR., Architect
Leonard Frank, Builder

2 A. QUINCY JONES, JR., Architect
Joseph Eichler, Builder

3 GILBERT CODDINGTON, Architect
Alex Simms, Builder

4 FRANCIS LETHBRIDGE, Architect
Eli Luria, Builder

5 HARRIS ARMSTRONG, Architect
Don Drummond, Builder

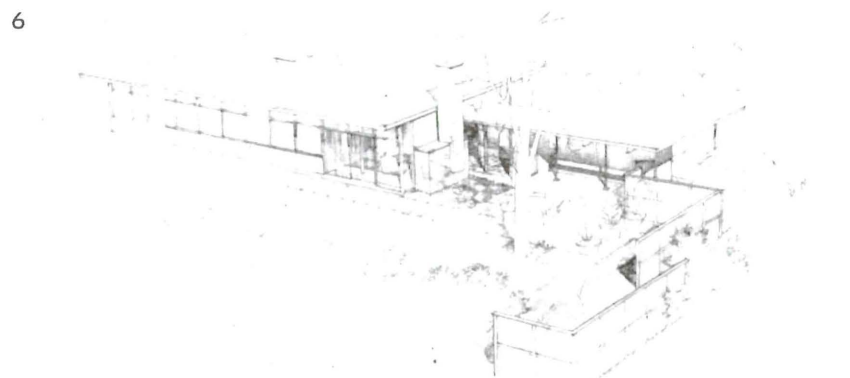
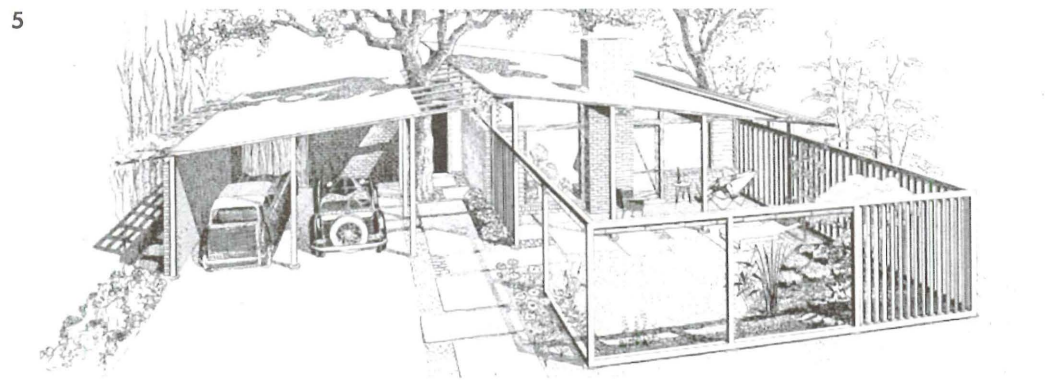
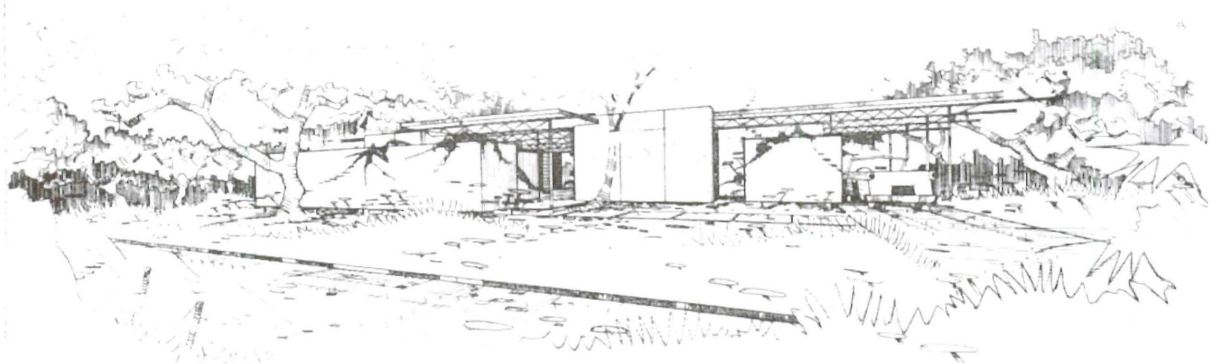
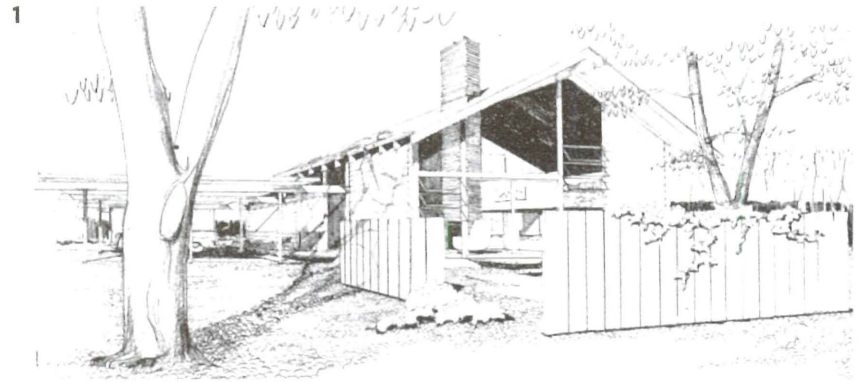
6 O'NEIL FORD, Architect
Frank Robertson, Builder

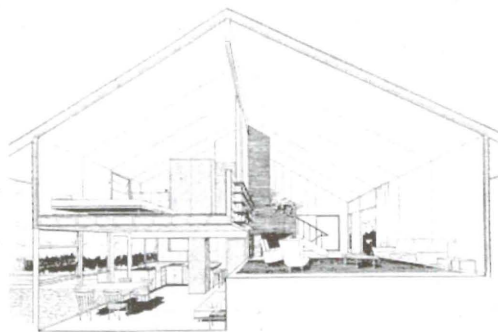
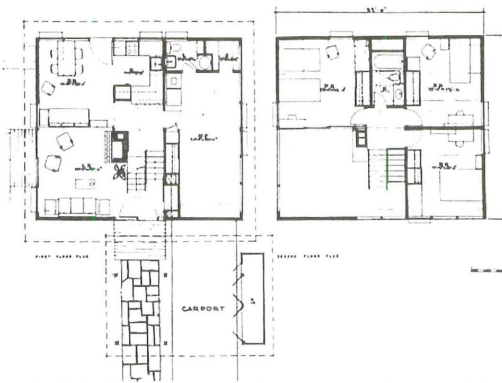
"Research Village" has been conceived and developed by a major American manufacturer, the United States Gypsum Company. The basic idea of the project was to build six low-cost houses from which architectural and building ideas could be derived. The program was organized in the hope that it might:

1. Contribute new design and construction ideas, particularly for the project home-builder.
2. Create new uses for building materials.
3. Create more livability, comfort, safety, and value for the home owner.

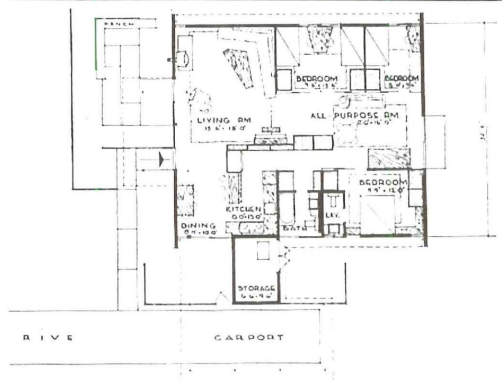
An architectural advisory panel was set up consisting of L. Morgan Yost, John Root, and Richard Bennett. This committee worked with another drawn from the United States Gypsum Company which consisted of Graham J. Morgan, B. George Pomfret, and J. G. Maynard, of the Fulton Morrissey Company. Through these two committees forty recommended architects were invited to contribute and a selection from the thirty-six who responded was made. Six were selected. A builder advisory committee chose six builders to be teamed with the architects on a regional basis representing the mid-west, northeast, southeast, southwest and the Pacific coast areas.

After many conferences, the architect-builder teams were ready with plans, and a tentative construction time-table was drawn up for the building of the houses on a wooded lot selected by the architectural advisers. The plan calls for breaking ground in the early spring, with the houses being finished, furnished, landscaped and photographed by early fall, 1954.

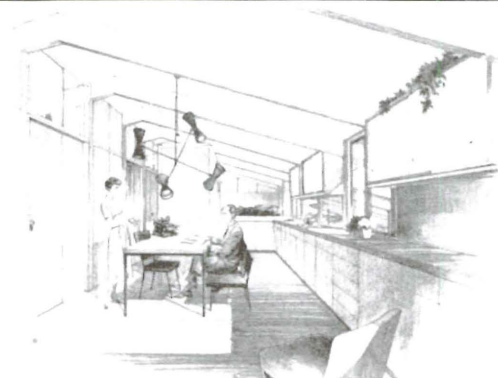
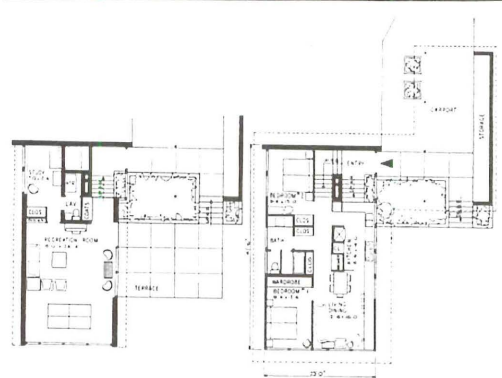




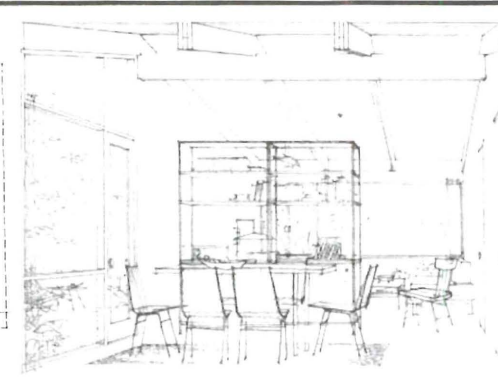
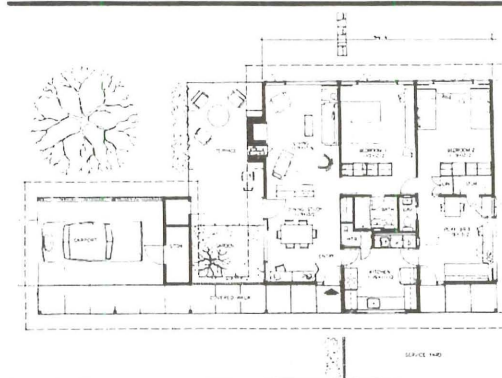
The architect has separated the living, sleeping, and dining areas in a split-level design in an attempt to get the greatest amount of floor area using the least amount of volume possible. Entering the house, one goes down $3\frac{1}{2}$ feet to kitchen, dining room, and multi-purpose room with bath; or upon entering one can go directly into the large living room, or up $3\frac{1}{2}$ feet to three bedrooms and a bath. Within a $32'8''$ by $26'$ area, the architect in 1,404 sq. ft. of floor space achieves an unusually spacious appearance within the structure. The bedroom area is separated from service and living room areas. The house offers more actual living space; children can go in and out of the recreation room without disturbing any other part of the house.



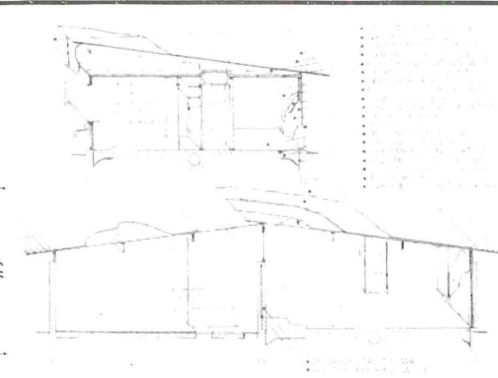
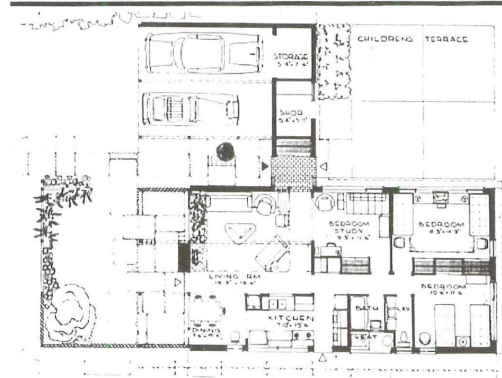
The architect has designed this house to be laid out on a 7-foot module. It can be turned in any direction and is designed so that the carport can be placed on any side. Within an area of 1,395 sq. ft. he has developed three bedrooms around an all-purpose room, convenient to a bath and half-bath, a spacious living room and kitchen-dining area. The plan stresses the use of outside patio enclosures for added privacy. The long low roof over steel joists which also serves as ceiling gives the house the appearance of much greater size. Since U. S. Gypsum metal roof decking over the same steel roof trusses is supported by structural columns the entire lateral load is carried independent of all partitions. Thus, extra bedrooms can be added or a larger living room can be made by taking out a partition. Steel joists are exposed in the living room and throughout the ceiling area. The open web joists are to be painted to become a part of the color scheme of the house.



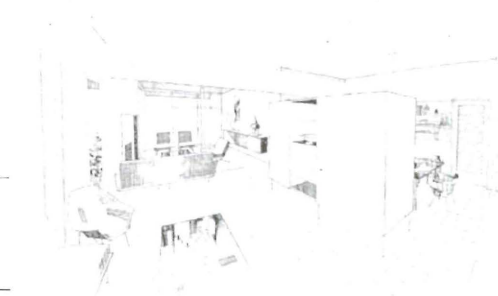
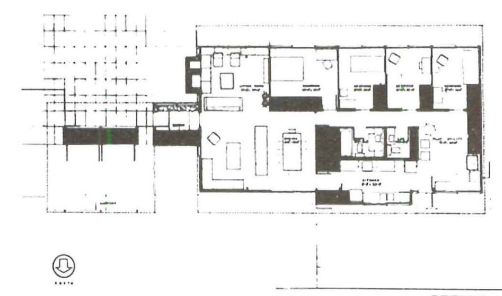
Here the architect has also used the split-level plan to take full advantage of the slope of the lot with a patio on the lower grade, and the front entrance at the intermediate level. The area normally used for basement is effectively converted into a recreation room and study or can be used as an extra bedroom on grade level. The house has a four-passenger compartmented bath and a family room adjacent to or part of the kitchen for general family congregation. The split-level principle permits greater privacy in a small house and helps to divide the activities of a large family.



In this plan the kitchen, laundry, bath and heating plant have been designed as a mechanical core so that the housewife has a view of the children's play area, the entrance to their recreation room, and the entrance to the living and dining rooms. The house has been developed into three zones: the utility or mechanical core, the living room area and a sleeping-recreational area for children. Details show the post and lintel construction specified for this house. The air conditioning unit may be placed in the bathroom in the clerestory area. The house provides a measure of privacy for each member of the family with the master bedroom separating the children's area from the living room. This is one of three variations designed by the architect.



The floor plan features a single hallway which makes every room in the house easily accessible without disturbing kitchen, living room or any other room. Included are, among other things, a workshop, an abundance of extra storage in the carport, convertible study-sleeping quarters, and a large patio. The living room gains daylight with the use of glass areas near the ceiling and from floor to ceiling windows near the fireplace at the wall next to the patio. The basic structure has 1,174 sq. ft. of floor space.



Complete design flexibility is possible with the use of a roof construction which permits outside as well as inside walls to be non-load bearing. The reinforced concrete roof slab is to be raised into position by hydraulic jacks. The architect has stressed the wall and partition flexibility in this structure, and has provided four bedrooms plus ample dining and living area in less than 1,624 sq. ft. of floor area. The bedrooms and play-utility room have been grouped around the bath and half-bath, both of which are near the kitchen. Two dens have been provided for the older and younger members of the house and also provide separation between the living room and dining area if needed.

the american furniture market

A report on the recent Furniture Mart showing

LAZETTE VAN HOUTEN

Twice a year, in June and January, Chicago and Grand Rapids open their wholesale furniture showrooms to American merchants. Retailers from all parts of the country spend most of two hectic weeks in the buildings to view and evaluate and finally to choose or reject the furniture industry's newest designs and style. Obviously, the designer as well as the manufacturer is basically concerned with this event. For what happens in these showrooms is the closest thing we have to a barometer of design acceptance and a chart of design development. Awareness and understanding of these movements is a necessary part of the designer's equipment if he is to have a hearing before the commercial furniture industry.

For this reason the magazine has asked Lazette Van Houten to report on the January showing. She is a former fashion editor of the trade publication, "Retailing Daily," and, in addition to her many years of reporting on home furnishing design in this country, she also has reviewed the work of designers in Europe and Mexico. Mrs. Van Houten was a member of the jury for this season's Good Design exhibition.

"Modern architecture and modern furniture is a dying fashion."

The authority for this information is the articulate contemporary designer, T. H. Robsjohn-Gibbings, who created at least a momentary flurry of confusion at the January furniture markets when he expressed himself to the Grand Rapids representative of the trade paper RETAILING DAILY.

Retail buyers who are apt to lack both the design background of Mr. Gibbings and his knowledge of semantics, were obviously puzzled as they toured the exhibition buildings in Chicago and Grand Rapids. As usual the majority of the new lines looked pretty modern to them, including the 70 new pieces at Widdicomb. This work—his own—is referred to as "individual" by the designer, who through the medium of the trade journal, warned designers and the furniture industry of dangers engulfing them.

According to Mr. Gibbings modern designers have been intimidated by The Museum of Modern Art in New York into taking their orders as well as their label from that organization. It has sponsored, he fumed, "one kind of furniture and one kind of architecture and now to get the approval of the Modern Museum, architects and furniture designers are designing strictly within the narrow, artificial limits set by the museum."

As a result, the designer-author whose new book, "Homes of the Brave" has just been published, believes that designers have been "corrupted" and their work is "disastrous."

In order to point up the perils facing the industry, Mr. Gibbings and Widdicomb Furniture Company refused to permit his work to be included in this season's Good Design show. This semi-annual market-time exhibit is jointly sponsored by The Museum of Modern Art and The Merchandise Mart in Chicago.

If there is any truth in these allegations it is indeed time that someone has spoken up because not only was January's Good Design show the biggest yet, but modern, including its "individual" expressions, looked normally lively at the market.

Actually it would be hard to prove that the January show demonstrated more clearly than any of its predecessors that the industry has decided design-wise to abandon the past and embrace the future, or to settle for one or another school of contemporary design. As usual there were the same indications of fishing around to find a design type that will look up-to-date and familiar at the same time. As a result many modern lines are so derivative of popular traditional styles that they end up in The Merchandise Mart's Today In Tradition show, Good Design's opposite number. Nobody ought to quarrel with this. We all know that furniture manufacturers are in business to make money. For better or worse sales, their lines are styled to catch what they think is the fancy of the mass market.

As usual, too, there were to be seen the latest offerings of that small but growing group of manufacturers who represent a more daring approach to the furniture business. Often designers themselves, or business men with either a flare for or an informed interest in creative design, these firm heads take a more radical position. They attempt to compete successfully through design (not style) innovation.

Nobody ought to quarrel with this either. Such firms represent only a fraction of the whole industry.

In addition, there were to be seen as always the contributions of that bustling segment of the industry which happily copies from one or both of the other groups. Lots of people quarrel with this but nobody knows what to do about it.

All of this activity would seem to show that modern, far from writhing in its death struggle,

is suffering severe growing pains. "Modern" or "individual," a lot of the furniture around has all the awkwardness and air of uncertainty which is the adolescent's burden. (This is not intended as an oblique reference to Mr. Gibbings's new group to be touched upon later.)

But on the other hand, every market brings forth a few more pieces, even lines, which though they may or may not get in the Good Design exhibit, show a greater understanding of the living needs of people today. Actually most of them are not planned to conform to any imposed set of standards, unless those of a vigilant sales department. But, regardless of "school," all furniture design, including borax, reflects greater vitality and reality because of a creative and articulate minority.

As a matter of fact it would be healthy for the industry to recognize the distinction which exists between two somewhat similar activities. In the big majority of furniture firms the job of creating a new line is primarily one of styling. This is no mean job in itself. If successfully accomplished, it calls for expert technical knowledge in addition to sensitivity to esthetics and a sharp awareness of contemporary needs and tastes. But it does not call for an experimental outlook and the willingness to overthrow old concepts in the hope of finding new solutions which is the dedicated task of the creative designer.

The two professions should live in an atmosphere of mutual tolerance. There are areas in which each can learn from the other.

The creators of many commercially successful lines have made good use of ideas originally developed by pioneering minds. The latter are learning to accept certain merchandising limitations long recognized by the former. Department and furniture store merchandising procedure and limitations cannot be ignored by any segment of the industry except that devoted solely to the decorator trade.



Popular double dresser has been added to Paul McCobb's Planner group for Winchendon Furniture. New finish and base has prettied up original design. Distributed by B. G. Mesberg National Sales.

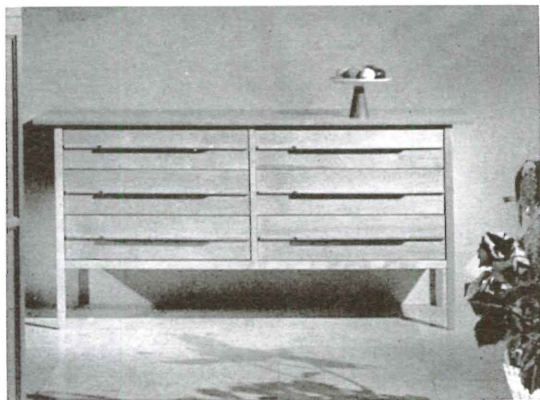
This fact explains the inclusion of standard double dressers and chests for the first time in such lines as Paul McCobb's Planner group for the Winchendon Furniture Company and Milo Baughman's new group for the Murray Furniture Co. Each of these designers has gone on record in the past for belief in coordinated collections of modular storage units, seating pieces and tables. This formula of course broke down the concept of the conventional suite, long the friend of the average furniture salesman.

The coordinated group brought with it other headaches for the retailer—inventory, warehousing, display. These problems became crucial when practically every manufacturer in the

business brought out such a group varying in size from 20 to 70 pieces.

So, as in McCobb's and Baughman's moves, the compromise is made. But it is made at the merchandising not the design level. The need to ease the adjustment period at the retail level is recognized, but the over-all design concept is retained intact.

The Baughman design is important, too, in that it totally discards the flush sides and tops usually considered necessary for forming continuous storage units. He calls the group "Panel and Post" to dramatize its inexpensive construction. It is frankly a low cost group; the plywood sides and overhanging top are devices to reduce cost. And as it was shown at the market the cases can not only be used comfortably together, but the open space between which results from the protruding tops, gives a pleasant airy aspect to the units.



"Post and Panel" not only labels new maple group by Milo Baughman for Murray Furniture, but explains inexpensive construction principle.

This recognition of the importance of providing the retailer with furniture which he believes is priced acceptably for his market is another responsibility of the designer. One of the most significant aspects of the new offerings was the extent of the work being done to develop new techniques which will insure lower prices to the consumer. The continuing interest in the metal skeleton structure is a case in point.

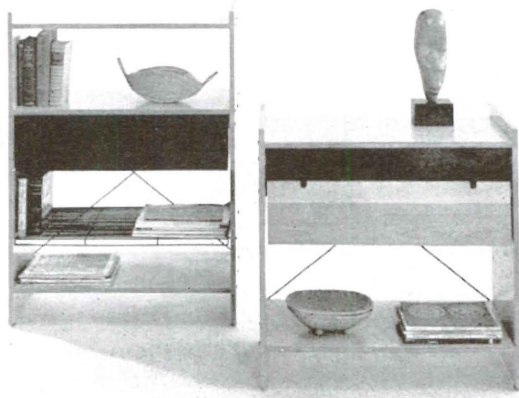


Metal skeleton frames support brightly painted drawers which form sides of case in a new series designed by George Nelson for Herman Miller.

The newest version is George Nelson's for Herman Miller, designed especially for department store selling. Only two sizes are made—approximately 34 and 17 inches wide—the larger to retail for about \$100. This is the lowest price the firm has ever set on a case piece. Regardless of the market and price level for which they are planned, they make no attempt to conform to a conventionally commercial design standard. Against either a black or white enameled steel frame the drawer, shelf and cupboard units glow with color. Bright orange, in-

tense blue, a soft yellow, as well as gray and olive are variously combined to make lively looking furniture. And while the drawers are wood, some units have parts of glass, plastic and masonite.

The steel frame is the basic idea in the Norman Cherner designed units for Multiflex which, though not shown during January at the Midwest markets, were on view in the Good Design exhibit. The basic unit in this series is 30 1/2 inches and can be had in a wide variety of single or multiple forms. Side panels are maple or walnut; drawer and cabinet fronts are offered also in black and white plastic. A basic three-drawer unit retails for about \$85.



Component parts of wire shelves, drawers, drop fronts, are bolted to birch panels to form sturdy, reasonably priced units. Designed and sold by Allan Gould.

Allan Gould has designed for his own firm an interesting case series which though not employing the metal frame, seeks also to be serviceable, colorful and low in price. His basic principle is to produce three lengths of birch panels, run them through a drilling machine and using anchor nuts, fit them with wire shelves, wood drawers, drop fronts. A large variety of storage units in three heights can be offered at a relatively low price.

Clifford Pascoe is another designer-manufacturer who thinks in terms of low cost furniture. His new modular unit group is made entirely of a melamine laminate which looks like birch. Depending on size and front treatment the units range in price from \$19.95 to \$49.95. There are equally inexpensively priced seating pieces and tables which coordinate in design.



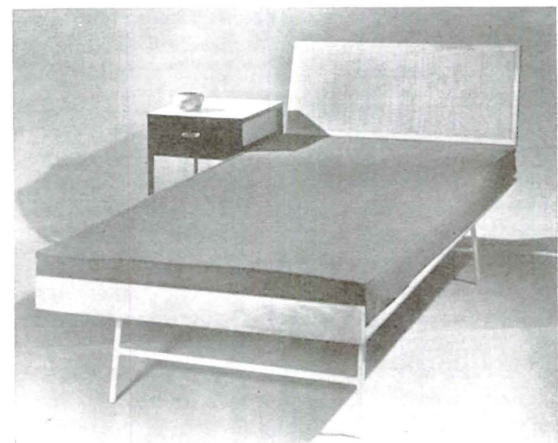
This double-faced unit with its companion piece which can be seen at the back form Basic-Witz' concept of "three-room-in-one" living. Designed by Sanford Wallack.

One of the surprising introductions at the Chicago market was unashamedly termed The Experimental Group by its manufacturer Basic-Witz. This Southern factory has not been known

for what is sometimes called advanced design. This time they fixed up a corner of their otherwise conventional showroom and installed a knowledgeable young woman to demonstrate designer Sanford Wallack's "3 room in 1" idea. This consists of two units, each designed to serve in multiple ways. There is one large divider piece, one side of which is fitted for dining room needs and one side for living room necessities. It includes among other things a dining table, storage drawers and shelves, TV cabinet. The second unit consists of a series of drawers and compartments set in a frame designed to accommodate twin size beds. The wood is nicely finished cherry, pulls are white ceramic knobs.

Probably no one at the market was more surprised than its manufacturer by the reception this experiment received. Retailers wanted to buy it! Taken unaware, Basic-Witz who had produced it "more for design exercise" than anything else, hastily set a price of \$3000. When retailers signified their willingness to take a chance, the price dropped a thousand dollars. This is a good indication that the conservative manufacturer as well as retailer is becoming aware of the importance of new concepts in furniture design.

One thing happened at this last market of truly major importance. Two designers, George Nelson and Greta Grossman, quietly introduced through their manufacturers, Herman Miller and Glenn of California, what may very well be the beginning of a revolution in several sections of the home furnishings business. The realization of their designs are called beds, but it would be more accurate to call them sleeping units, in the same manner in which the words dresser, bureau, chest, buffet, sideboard, tend to be discarded for the more inclusive term storage unit.



This "Thin-Edge" sleeping unit is George Nelson's concept of the modern bed for Herman Miller. Foam rubber rests on flat springs; contoured spread is being sold by the firm.

In retrospect it becomes clear that the major concern of the furniture designer over the past ten years have been to solve family storage problems in light of modern living and architecture. Restricted space, open floor plans, continuous glass walls, multiple use living areas, have of course had their effect upon all furniture pieces. But the most fundamental change, not only in superficial appearance, but in actual concept, has occurred in pieces of furniture designed primarily to hold things.

Now two designers have evidently said to themselves: And what about the bed? For the bed in spite of modern and all the talk about modern, has remained the bed, actually a frame in which to place some type of sleeping surface. The design of this frame has not varied, except in the superficial sense of ornamentation, for as long as beds have existed. The sole exception has been the storage headboard which up until this time has been the only contribution of modern designers. This points up again their preoccupation with the storage problem.

The tenet which Nelson and Grossman held
(Continued on following Page)

in conceiving this new form was that foam rubber is a practical sleeping surface. Proceeding from there they designed light platforms (Nelson's with round Danish springs suspended within a six inch wood frame, Mrs. Grossman's a complete wood surface), placed them on legs and added in each case, a slanted cane headboard. The result is that for the first time furniture manufacturers offer a complete sleeping unit. The implications involving the bedding industry are obvious.



Discarding established principles of bed design, Greta Grossman has done a new sleeping unit of foam rubber on wood platform for Glenn of California.

To the consumer such units have important advantages. The unit is priced and bought complete. It is less bulky in fact as well as appearance and the cover problem is solved because each firm is providing a neatly made envelope that slips over the made-up mattress, giving the unit the appearance of a wide upholstered lounge. The everyday maintenance problem is lightened through the elimination of that necessary evil, the dust ruffle, and the weighty box spring and mattress.

This type of sleeping unit has of course not been unknown in the area of custom design and, with hair mattresses, was and is seen in Europe. The principle has also become a standard for seating requirements. New materials, and new emergency sleeping. But the significance of the new Glenn and Miller pieces is that they make no concessions to the sitting posture and they truly put their manufacturers in the bed business.

The January markets showed that designers continue to search for solutions for present-day seating pieces that can double if necessary for handling of old materials due to technological developments have produced an amazing number of new concepts.



Kurt Nordstrom designed this moulded teak plywood chair for Knoll Associates.

At every market including the last, there are to be seen new light weight, small chairs of moulded plywood, plastic, metal, rattan. New this season, and worth mentioning, are Kurt Nordstrom's \$33 moulded teak plywood side chair for Knoll Associates; a fine arm chair of



One piece of moulded teak or walnut forms the back and arms of this Danish chair imported by George Tanier.

moulded teak or walnut on a beech support designed by H. Bender Madsen and Ejner Larsen and imported by George Tanier to retail for about \$800; and a new version of Cohen and Pratt's bent steel dining chair over which a spun nylon cover slips to make a seating surface. This retails at approximately \$20 by Designers In Production. At about this price Scope has a new plastic shell chair in five colors on metal legs.



Deceptively fragile, this spun nylon cover is new on the Davis and Cohen steel chair for Designers In Production.

It becomes steadily more difficult to draw a line between in and outdoor furniture. Rattan and metal take on new aspects every season; rattan now appearing in deeper colors.

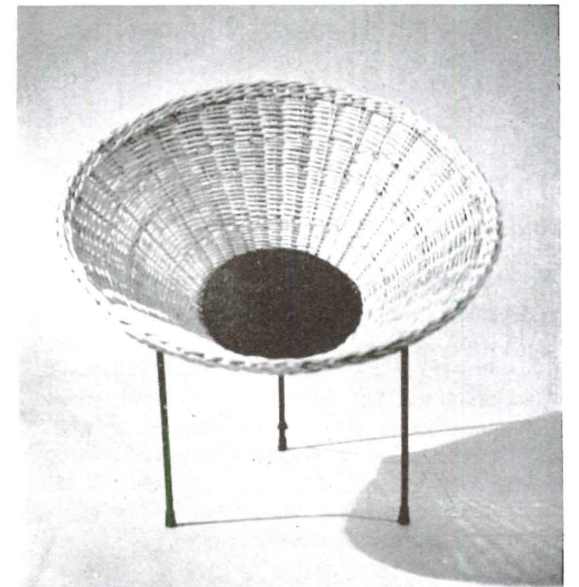
Ficks-Reed has a big new nut brown group by John Wisner which is distinctly oriental in feeling; Tropi-Cal had Ernie Inouye design a modern version of their low-priced living-dining line. It is offered on metal legs in a black dyed finish with natural cane as well as all natural.

There are new versions of the basket chair and the folding officer's chair. The former, dubbed the Sunflower, was designed by Italian architect Roberto Mango and is being distributed by Allan Gould at a \$35 retail price. The latter

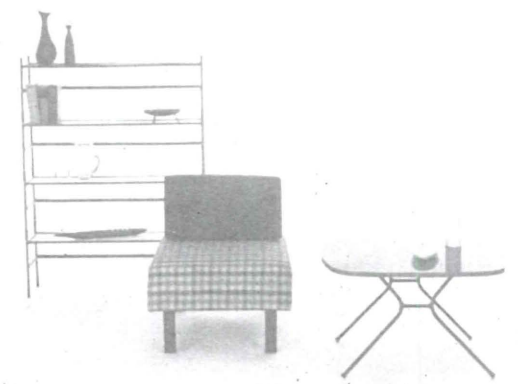


A low cost, modern version of traditional Hong Kong chairs has been done for Tropi-Cal by Ernie Inouye. The group includes living and dining room pieces in black as well as natural. Chair retails for about \$29.

is being made in Japan for McGuire. Eleanor Forbes gave it an ornamental and quite elaborate interpretation.



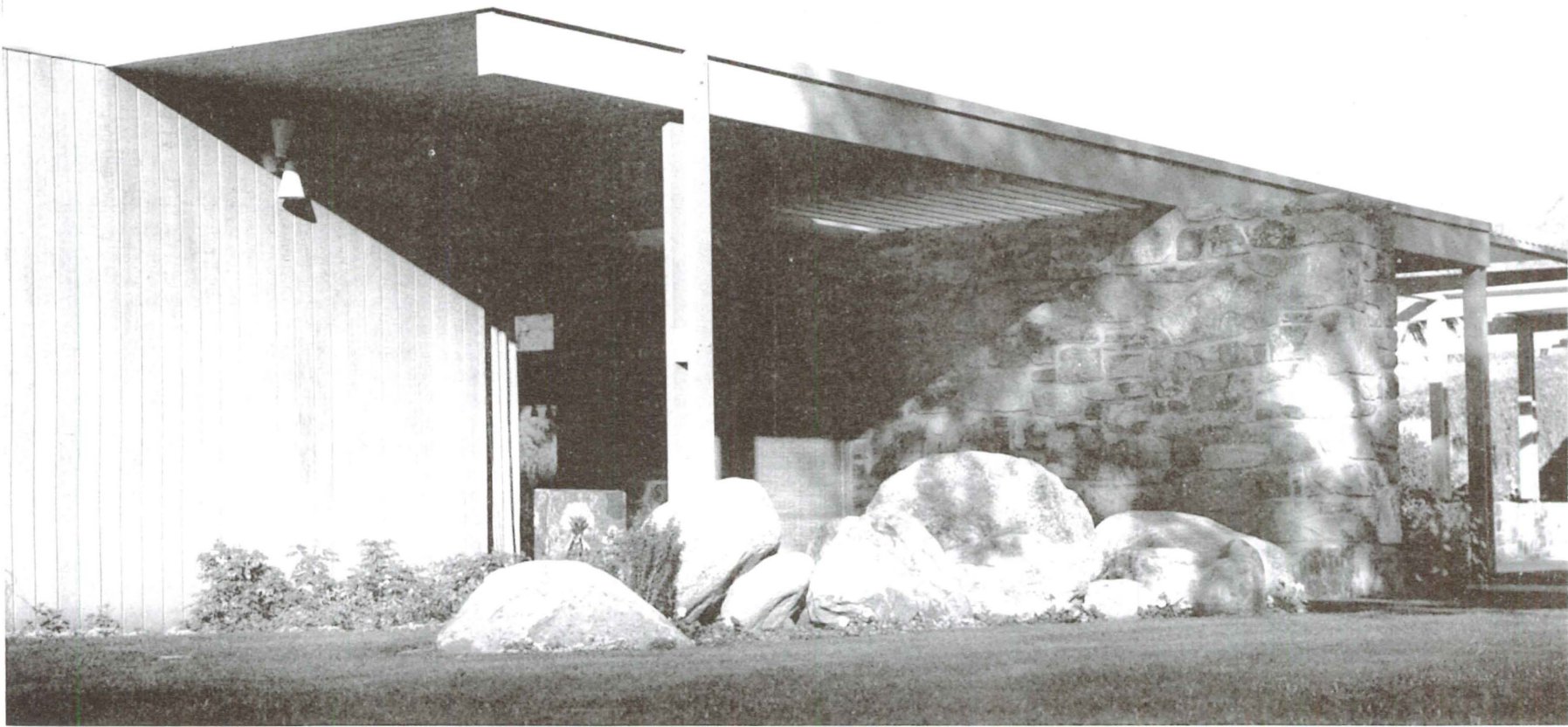
This Italian basket chair with center cushion is called Sunflower by its designer Roberto Mango. Distributed by Allan Gould.



An ottoman which doubles as a chair by adding bolster and removable metal back bar is a Pacific Iron idea. Metal legged tables come in a choice of plastic table tops.

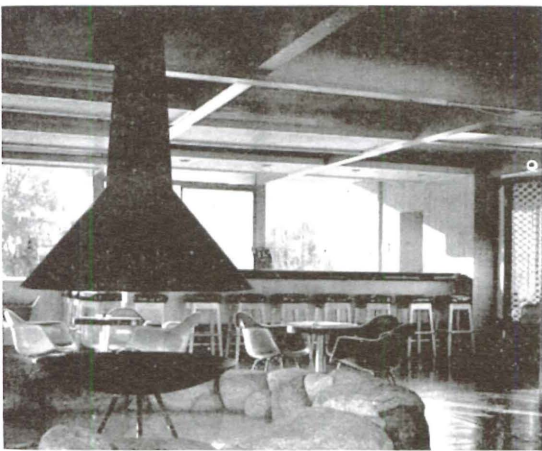
Attesting to the popularity of metal furniture for indoor use is the fact that Pacific Iron has extended their table line considerably and brought out a 91 inch long lounge with angled end for extra seating space. This is accompanied by an ottoman which has a removable iron back bar and bolster. The lounge retails for about \$200, the ottoman for about \$80. And Molla is showing a fine looking arm chair at \$40 of black frame with white duck or the other way around.

(Continued on Page 37)



Restaurant in Palm Springs

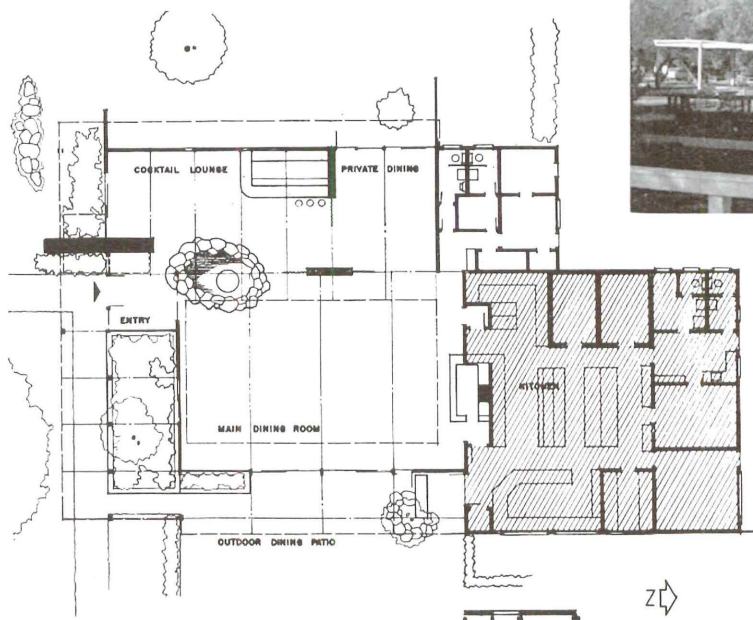
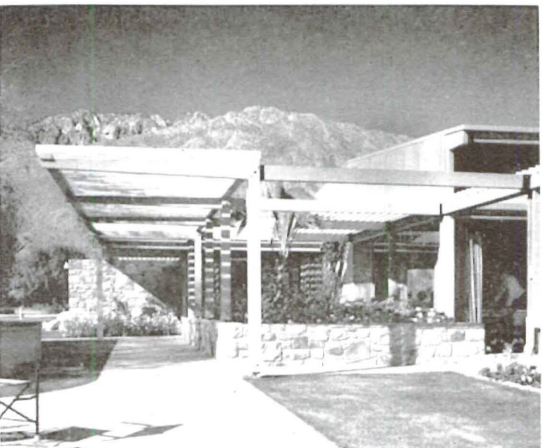
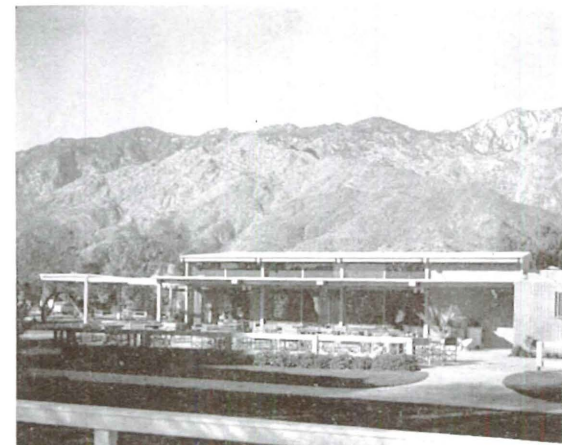
By Daniel L. Dworsky, Architect



The problem was to reconstruct a restaurant building over the partial remains (indicated on the plan with hatched lines) of the Spanish style dining structure for one of the oldest guest ranches in Palm Springs. The desert at the base of the snowcapped San Jacinto Mountains provides the setting.

The solution attempts to integrate the new building with the existing terrain and facilities by utilizing local materials, blending the color with that of the surrounding countryside, and maintaining low roof lines to conform in scale with the other buildings. The view of the spacious grounds is preserved through the extensive use of glass. The informality of the plan reflects a casual vacation atmosphere.

The wood structure is finished with Redwood siding on the exterior and Oriental Ash paneling inside. The ceiling is exposed 2" T&G sheathing and the floor is asphalt tile. Steel sliding doors and windows are used for maximum ventilation during the hot summer months. The lighting is primarily indirect as shown by the pegboard diffusers over the cocktail lounge. The stonework and the boulders are local products found in abundance.



PHOTOGRAPHS BY BILL HOFFMAN

ART

(Continued from Page 7)

lavender, green and sulphur yellow fill the troughs between drifts and hummocks of white paint.

I would need to look at *Greyed Rainbow* several times before making up my mind about it, but it has something: a sense of churning, plunging movement slowly rising from serenity, of one element locking with, and gradually passing over into, its opposite. And this dialectic informs all of Pollock's best work. We found it in No. 12, the best painting in his last exhibition; we find it again in *Ocean Greyness*, possibly the best of the new paintings. Here the brilliantly colored faces of demons, giants of disorder, emerge from whirlpools of grey paint. (It is a measure of Pollock's art that he can carry this off without theatricalism.) *Ocean Greyness* is most cogently organized; art being one sphere where the forces of disorder are under man's control and may be turned to account, they are deployed with a great deal of pictorial foresight, and without unnecessary flourishes.

But Pollock's color sensibility is still less developed than his feeling for line and at times I was reminded of those poisonous pink and green pastries certain tearooms serve.—Whereas *Easter and the Totem* fails for another reason. It is a fine painting. It evokes feelings of spring and a sense of renewal and rebirth, but it might almost have been painted by Matisse.

For this reviewer the exciting thing about Pollock's new paintings—the successful and unsuccessful alike—is the glimpse they afford into the metaphysical and psychological structure of things. For the powerful rhythmic alternations on which they are based are perhaps those of the life process itself. And, what is rare in abstract art, the complexity of their formal-technical characteristics corresponds to, and is justified by, that of their conceptual roots.

* * *



Pollock
"Sleeping Effort"



Pollock
"Ocean Greyness"
Photographs by
Oliver Baker

Leo Steppat, sculptor, who made his debut at the Kootz Gallery last month, is a first-rate craftsman. His source of inspiration (the Bible) seems fixed, but his manner does not. Looking at his work (human and animal figures and abstract constructions, cast, modelled or welded), one is reminded by turns of Picasso, Calder and Miró, of Marini, Hare and David Smith. One piece, *Model for a Laver*, could be Tarascan.

Steppat's bulls are very good. Perhaps they are a little too good; virtuoso performances often are. Arrogant beasts full of wrath and expendable fecundity, caricatures almost of the bull-archetype, there is something faintly ludicrous about them. They are the pin-up boys, the physical culture faddists of the animal kingdom.

On the whole, Steppat's welded constructions in the manner of David Hare-cum-David Smith are the most convincing. Strange, fire-scorched objects, they might be set before an altar or used in mysterious rites of divination. I also liked *Daphne*, a witty line drawing in space, an arrangement of loops, arcs and discs that

tinkles musically when tapped. And yet, while there is wit and imagination in Steppat's abstract work, there is more feeling in his figurative pieces. I have a hunch he is one of those artists whose true vision of things, and best work, will have to do quite directly with man.

A recent exhibitor at the John Heller Gallery was Louis Bunce who showed semi-abstract oils and drawings, based, for the most part, on the landscape of the Pacific Northwest. Rocks, mountains, valleys and forests, the headlands and the dark sea are strangely transformed in Bunce's art, anthropomorphized and feminized. Natural forms become curved, rounded and interpenetrating like the planes of a woman's body. Some of the more crowded compositions—montages of anatomic and vegetable shapes—reminded me of the late Arshile Gorky. And not only because of the shapes. The reddish-brown color, the thin, scrubbed consistency of the paint, the elaborate glazing—all suggest a similar vision of things.

In some of Bunce's other paintings, the forms are chunkier, less voluptuous; the colors, more northern, with grey, brown, black and the dark blue of the ocean dominant. Here he is closer to C. S. Price. There were also a few quite lyrical paintings in which the rendering of forms and the palette (greyed lavender-blue coupled with fresh greens and oranges) suggest the influence of Cézanne.

But Bunce has a feeling for bold, architectonic effects; dark, well-spaced shapes silhouetted against white—as in *Ravine No. 2*—and I found this direction most promising: less idiosyncratic but no less personal. The economy and spatial tension which distinguish the paintings in this vein are present in Bunce's excellent ink drawings as well.

* * *

George Hartigan's third exhibition at the Tibor de Nagy Gallery consisted of oils and drawings: landscapes, interiors with figures and still-lives. It has been a good year for Hartigan. Qualities which were merely latent in earlier paintings have begun to emerge; qualities already present have been consolidated and refined. Consequently, even the less successful of the new paintings are interesting for the progress they show.

There is an admirable vitality about this artist's work that has been apparent from the start in the brushwork, the sweeping structural rhythms and large forms, but not in the color. The color was often rather somber, or else savage rather than truly vital. Perhaps that was vitality a rebours, turned inward upon itself. But now, in *River Bathers*, the sparkle of light on the water, the fluttering leaves, the interplay of sunlight and shadow all contribute to the life of the painting (and suggest a more detached, objective awareness in the artist.) And the palette includes subtler harmonies—olive green, lavender, ochre and chartreuse—along with the strong blue, white and grey of last year's work. I imagine *River Bathers* derives from Cézanne's early forest scenes: its composition suggests that it may. But compositionally the painting is not too successful. Its forms neither dovetail nor exert adequate magnetic attraction upon each other, and as a result, the painting seems on the verge of falling apart.

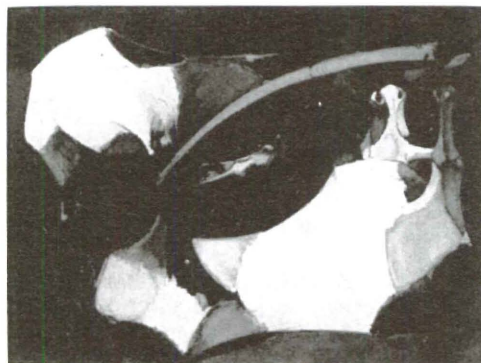
Turning to one of the interiors, the tall *Figure with Flowers* has a most impressive severity about it. But the slashing brushstrokes are not sufficiently channeled (as they are in *River Bathers*) and this detracts from the considered order of the whole. *Matador* was not quite finished when I saw it but it seemed to be shaping up brilliantly. I noticed the tough theatrically elegant stance of the figure; the rich scarlet of the costume; the hot, phantasmagoric light filling the space around the matador, and thought this might turn out to be Hartigan's best painting.

Of the paintings which were finished, I admired the still-lives most. There is *Black Still-life*, for example: potted plants, globes and rectangles of strong color advancing and receding among the shadows: reflections in a window: the intangible mystery of objects at night. Here, in *Still-life with Blue Wall*, and especially in *Hydrangeas*, a hierarchy of interlocking forms is established and with this stronger, more cohesive organization there is a correspondingly greater pictorial impact.

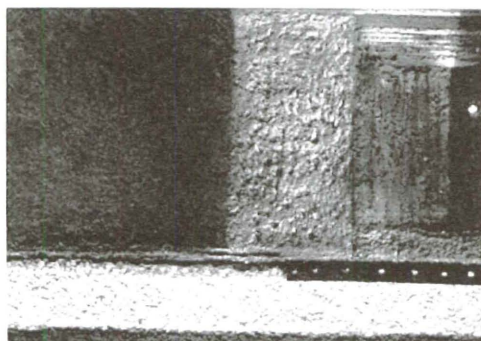
Hydrangeas may prove to be a turning point. At any rate, it introduces something new, a metaphysical element, into Hartigan's art. The cubes and columns of grey filling a large part of the painting seem to be revolving around the smoldering flowers in the center—rather like the hub of a wheel surrounded by its spokes—and one feels that these flowers are the hot, still core of the life of forms whirling around them.

Leonardo Cremonini, the young Italian whose paintings and drawings were shown at the Viviano Gallery last month, is a neo-classicist with a remarkable feeling for light, for isolated monolithic figures bathed in light, for colors suffused with light. In this respect at least his ancestors are Caravaggio and Georges De La Tour. But he is less melodramatic than they, closer to the Dutch and Flemish luminists, closer still to the contemporary painter, Balthus.

His subjects are carcasses (bulls, butchered and strung, rams, dead of starvation), fishermen at night, bathers, rowers, women waiting. There is little or no joy in his art; his view of things is essentially tragic. Neither are there any tears. The world he depicts is silent, static and purged of emotion but not of feeling—a mirror world in which everything that is reflected is clear, ordered and intensely mysterious. In this calm realm the life of reality is superseded, or rather, complemented by that of art, by the life of forms. Natural forms are schematized and fashioned anew. At times they appear to have been chopped from blocks of stone, so strongly are their planes emphasized. Movement is replaced by design, each painting being arranged along vertical, horizontal and diagonal axes like the parts of a crystal.



Cremonini
"Two Bulls"
Photograph by
Oliver Baker



Enrico Donati
"Composition in Grey
with Dot"
Photograph by Juley & Son

Cremonini's palette is distinctive, and once seen, easily recognized. Actually he has three palettes. In *Night Fishing*, the arms and faces of the fishermen (whose boat rests on the surface of the water as on glass) and parts of the sail are painted in light colors against the dark of the sea and the night. The same effective use of light-against-dark is made in *The Rowers*. In these and other similar paintings Cremonini uses blues, whites, tawny golden browns and yellows with dark browns and blacks. In *Bulls, Butchered and Strung*, he uses rich chocolate and greenish browns with highlights of blood red, rose-ivory and ice blue. The third palette consists of bleached sandy colors (umber, ivory, ochre and white) coupled with sea-weed greens.

Cremonini is an expert brush handler and his paintings are beautifully executed. Yet strangely enough it is in the brushwork that his art sometimes breaks down. Whether deliberately (for contrast and emphasis), or because of sudden impatience, he will leave one small area in a painting relatively unfinished or loosely brushed. Whatever his reason for doing so, these passages seem obtrusive and imperfectly integrated with the rest. But I have no doubt he will master this imperfection in time. He should go a long way.

* * *

My next few columns will be written from Paris, and possibly from other European cities as well. In my reports I will continue to discuss the exhibitions I attend, and to emphasize the ideas and problems of modern art—even more than I have in the past. For, despite occasional assurances to the contrary, I like to think that painters

and sculptors, like poets and composers, have ideas, minds as well as senses; that their ideas are related to the great ideas of our time; and that having ideas, they help to create the culture of our time.

I do not wish to close this column without calling attention to two exhibitions of more than usual interest that opened in New York after I left. The first is of Georges Vantongerloo's revolutionary new plastic sculpture at the Rose Fried Gallery. The second is of Enrico Donati's paintings at Betty Parsons'. Donati, like Dubuffet, has perfected a special medium with which to achieve a wide variety of granular textures of great durability. He has been working with it for some time but only recently has he learned to use it in a way that is esthetically satisfying. The new paintings are large, geometric-abstract, very mysterious—like buildings floodlit at night—and very American in their evocation of space, loneliness, and desperation.

MUSIC

(Continued from Page 9)

stool?—the violent sexual and spiritual revolt of the gypsy woman, her hair in her teeth; and again, as on this occasion, the revolt is inward, the gesture expressive but non violent, and her hair in a matador cap. Some of her contracts have included clauses forbidding the Piano Stool Dance ("Viva tu madre"). Although certainly not an art expression directed towards the pleasing of any audience, it was on this occasion, and it was seen to be, the peak of the evening.

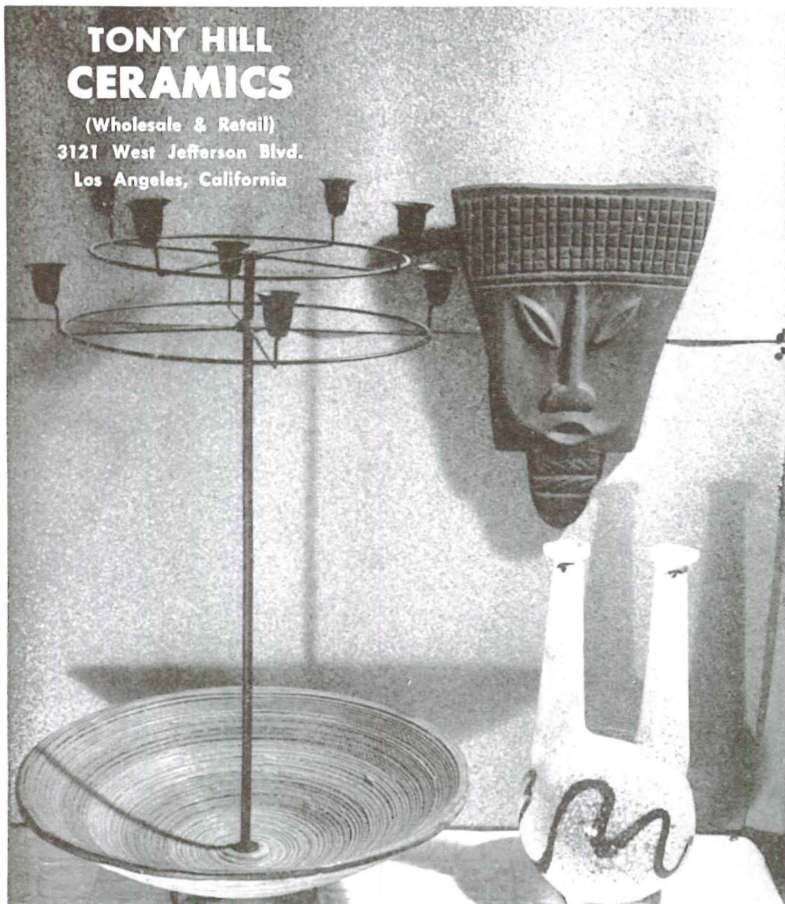
Yet the audience is there, and Maracci for all her rejection of it adores it. So there is "Another Goyescas," the dance with the hat-rack, in which the placing or removing of a hat alters the characters between a man and a woman, marking every change by a ribald variety of fun and horseplay. The dance is to be applauded and includes the encore variant. Yet it followed what I often believe to be her greatest conception, the solemn four-part contrapuntal fantasy in classic white notes of traditional Spanish gesture, *Narrative of the Bull Ring*, to music by Turina, a dance without a parallel sequence, each gesture deepening the emotional focus. A woman behind me asked, "Which one is the bull?" The hieratic movements, the ritual formality deny the enthusiastic moral gulping of *Death in the Afternoon*. The bull is not a wild animal nor the fight a hunt. The action is grave, the reaction terror and pathos. One is reminded of the archaic Cretan bull-dance.

And between the Ribald Hat Rack and the earth-polar Piano Stool comes in another, a very different Goya: "Por que?"—his comment on war. Three women in black circle like three fates, suffer like soldiers, die and entwine to triumph in a deposition, weep as mothers. Then to close the program *Jaleo*, the raw Spanish, grimy as Pancho Villa, artificial as Lautrec, sour with a mordant, unfunny wit like the early water color drawings of whores by Orozco. I don't go for that ending, but I get it. Maracci has been abused for treating Stravinsky's Tango as if it were another low, lurid canteen dance. Well, so it may be. Or it is that also. Stravinsky wrote a Polka for elephants.

To take this side of the picture as symptomatic one would have to forget the earlier dances to music by Scarlatti; the ballet mastery of design in movement that sings through the wonderful two-part duo to a Beethoven Rondo (Lopez Kosmovska); the wistful, tense inhibiting of ballet techinics that makes memorable the *Dance of Elegance*; the dramatic scena for castanets *The Nightingale and the Maiden*, set in this program, as if for virtuoso elaboration, in direct apposition to the lyrical and haunting castanet solo *Shells of the Sea Wind*, a mood of Schubert set to music by Scarlatti. Divided in fact by a Schubert *Klavierstucke*, a tiny riot of cheerful grace (Irina Kosmovska).

Maracci's dancing, her choreography—all the dances are of her own making—do not exist for the half-way theatre of appreciation. Children come to them easily; adults may take to them as with the sophistication of children, as to the literature of children, the biting memories of the folk we so lightly pass over by calling them fairy tales (*Big Klaus and Little Klaus* for an example). But to go beyond this first grasp of Carmelita Maracci on the stage one must call up all the resources of esthetic knowledge; be aware of the dance as lyrical drama; of gesture as controlled, meaningful play; of the face-mask at its most extreme distortion (as the Japanese distort it). One must feel the technical resources of the stage that may be expanded without limit by a hint of direction, by restraint or elaboration of

(Continued on Page 38)



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JOB OPPORTUNITY BULLETIN

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Prepared and distributed monthly by the Institute of Contemporary Art as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. No service or placement fee is charged to artists, architects or designers.

If you would like to be placed on the mailing list for J.O.B. or know of any others who would like this service, please let us know. Distribution for this issue totals about 1000 as follows.

Educational institutions, 190; Selected artists, architects & designers, 650; Organizations, publications, 80; Manufacturers & other business concerns, 180.

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass., unless otherwise indicated. On all communications please indicate issue, letter and title.

I. OPENINGS WITH COMPANIES

A. ARTISTS: An opportunity for artists to identify themselves with a large agency. There will be work available through the agency, and artists may get outside work as they choose. Outside salesmen will help artists who show an unusual proficiency in any certain line get work along that vein. May work in own studio, or acquire office space here. Contact: James Kolocotronis, Art Director at Room 232, Missouri Theater Building, St. Louis, Missouri.

B. ARTISTS: Fashion Illustration, Home Furnishings Illustration, Layout. Some of the country's largest department stores are interested in knowing about your qualifications if: 1) You are well trained in illustration and/or layout. 2) Like to work at a fast pace. 3) Have originality and fashion flair. Retail store experience is helpful, but not essential. When preparing your resume, please include academic background, positions held, area preference and salary requirements.

C. CERAMIC DESIGNERS: Free-lance artists wishing to be considered for retainer relationship with Commercial Decal, Inc., major creators and manufacturers of dinnerware decals, are invited to communicate with Mr. John Davis, Art Director, House of Ceramic Design, 71 Irving Place, New York. Describe training and experience.

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G. HOBBY SHOP DIRECTORS: Occasional openings with the Manual Arts Branch of Special Services in Japan. Must be graduate of recognized college with majority of arts and crafts credits and must have either one year's experience or current teaching credentials. Directors to manage Hobby Shop on an air base. Civil Service two year contract (all Civil Service benefits). Salary \$4,205 plus free transportation to and from Japan. Inquire Editor J.O.B.

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1. **TYPOGRAPHER** to be responsible for design and buying of printing, on-the-air typography, and the design and fabrication of displays, advertising and exhibitions.

2. **SCENE DESIGNER** to be responsible for set design, and to supervise scene painting and the procurement of properties. Should have thorough training in theatrical or motion picture scenery and staging practices.

3. **TV GRAPHICS DESIGNER** to be responsible for on-the-air art and design; illustrations, spots, visualizations, maps, cartoons, etc. Should have three-dimensional design sense, and experience and knowledge of layout and advertising art techniques.

M. TWO-DIMENSIONAL DESIGNER: Position open on design staff of prominent manufacturer of smooth-surface floor coverings (linoleum and felt-base). The company, located near New York City, prefers a male designer with textile, wall covering or floor covering design experience, color interest and knowledge.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ARCHITECT: Educated in Vienna, professor of design at an architecture school; has done independent work in Mexico since 1950. Desires position with progressive American firm. Single, Age 29.

B. ART DIRECTOR: Background of agency, studio, and lithographic printing, desires position with a compact, medium-sized, creative organization. College graduate. Age 32.

C. ART DIRECTOR, TYPOGRAPHIC DESIGNER & CALLIGRAPHER: Has planned literature and educational campaigns for publishers, advertising agencies and government groups. Successful record of teaching typography, layout, design and lettering. Interested in working with publishers, universities and printers who require tastefully designed graphic arts material.

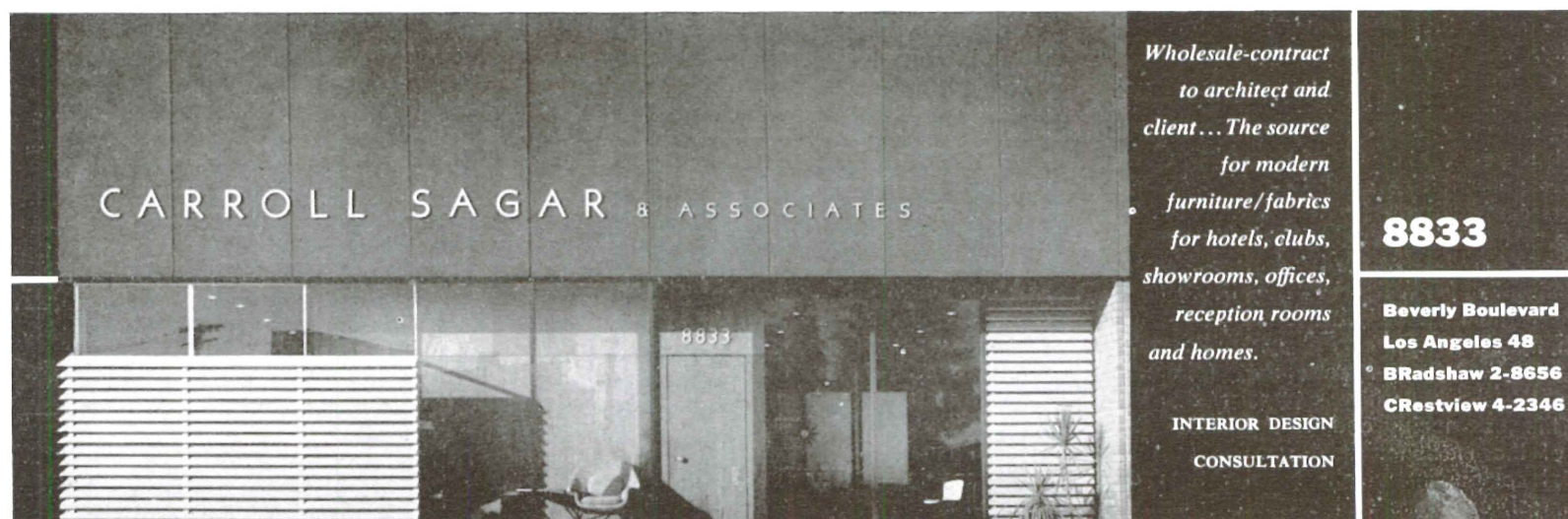
D. CERAMIST—SCULPTOR: 3 years experience teaching pottery, sculpture and design. Knowledge of wood and metal construction including furniture design. Poetry exhibited nationally with awards. B. S. Ed. Mass. School of Art; M. A. Columbia; Alfred Univ. Willing and able to assume responsible teaching assignment in university, college or art school. New England or eastern states preferred. Married, one child.

E. COLOR STYLIST—DESIGNER: 8 years experience in two dimensional work for leading manufacturer including sales promotion and publicity. Interior decoration graduate plus teaching and lecture work. Location open, prefer fabric or wallpaper. Age 33, male, single.

F. DESIGNER: Staff or free-lance, in Boston area, for product development and redesign. Engineering degree (R.P.I.), 8 years varied industrial experience, mechanically skilled, home shop, drafting, free-hand drawing, woodworking, metalworking, modelmaking. Married. Age 31. Highly recommended by the Institute.

G. DESIGNER: 12 years with major and small appliance manufacturer in appearance design and methods, production and inspection departments. Experienced in package design and design research, product design and administration. Will relocate anywhere with slight preference for N.Y.-Conn. area. Married. Age 40.

(Continued on Page 38)



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WALTER GROPIUS**

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importance of the artist or, as we might call him, the creative designer or architect whose task it is to control our physical environment, including all the visual manifestations of our productive life. We are still stuck with an irrelevant slip-cover civilization as things stand now, and our sense of beauty has turned into a timid and insipid attitude, offering us an imitative, cosmetic skin treatment as a substitute for creatively conceived design which would grow from the very bones of a building or an industrial product. If we are ever to catch up with our run-away civilization in an effort to stop further spiritual decline, industry will have to make use of the essential value of higher quality through organic design by having the machine controlled not only by the scientist and engineer, but by the artist as well, as their legitimate brother. In contrast to the scientific process of mechanized multiplication by the machine the artist's work consists of an unprejudiced search for the forms that symbolize the common phenomena of life. This requires that he take an independent, uninhibited view of our whole life-process. His work is most essential for a true democracy, for he is the prototype of whole man. His intuitive qualities are the antidote against overmechanization. If mechanization were an end in itself it would be an unmitigated calamity, robbing life of its fullness and variety by stunting men and women into subhuman automatons.

But in the last resort mechanization can have only one object: to reduce the individual's physical toil, necessary to provide him with means of existence in order that hand and brain may be set free for some higher order of activity. Therefore our problem is to find the right kind of co-ordination between the artist, the scientist and the businessman. Only together can they create a humanized standard. In all the great epochs of history the existence of standards has been the criterion of a well-ordered society; for it is common place that repetition of the same things for the same purposes exercises a settling and civilizing influence on men's minds. Mere machine repetition certainly does not by itself create a standard, for its rational function which many people imagine to be the cardinal principle of present design, is really only its purifying agent. Instead the biological principle should be paramount and that includes also our emotional demands.

We all still have before our mind that unity of environment and spirit of a horse and buggy time. We sense that our own period has lost that unity, that the sickness of our present chaotic environment, its often pitiful ugliness and disorder have resulted from our failure to put basic human needs above economical and industrial requirements. Overwhelmed by the miraculous potentialities of the machine human greed has obviously interfered with the biological cycle of human companionship which keeps a community healthy. At the level of society the human being has been degraded by being used as an industrial tool. This is the real cause for the grim fight between capital and labor and for the deterioration of community relations. We now face the difficult task to rebalance the life of the community and to humanize the impact of the machine. It dawns on us that the social component weighs heavier than all the technical, economic and aesthetic problems

involved. The key for a successful rebuilding of our environment—which is the architect's great task—will be our determination to let the human element be the dominant factor.

The features of an old New England town show a self-imposed order and unity which obviously resulted from a highly integrated community spirit. A typical streetscene in our big cities instead shows a bewildering chaos of competing individual stunts, a disorderly riot of styles, materials and colors. It is a true symbol of disunity—in the figurative sense—of a disrupted and decayed community life.

A citizen living in the big city has no personal contact with his elected officials, for the size of our mammoth administrations has gone far beyond the human scale. The dangerous 'What do I care, it's up to them' attitude of social indifference has slackened mutual community relations. Social loneliness and irresponsibility are spreading, something which could not have happened in the villages and towns depicted by a Peter Breughel.

There streets and squares served as fitting channels for the social intercourse of the whole community: everyone took part as a member of a coherent group.

But in contrast to the Breughel street scene our own streets have been degraded to mere traffic channels for lonely strangers. The local pedestrian, being disowned by the automobile, is pushed against the wall of the street. Today he is beginning to demand that he be given back his right of way and that is a good sign!

Sound community rehabilitation calls first for drastic steps to stimulate the community interest of every citizen by letting him participate actively. To attain this, our administrative framework must be humanized. It should be based on self-contained units, small enough to serve as organisms for reactivating normal, social intercourse. In the city as well as in the country basic authority and economic responsibility should remain in the power of the small self-contained unit, for the sharing of responsibility is the prime factor in making the unit coherent.

Whether we live in the city, town or country our social structure must fit the cycle of the twenty-four hour day. The amount of time needed daily for commuting should not total more than thirty or forty minutes in all. Quite a few Chicagoans and New Yorkers spend 8 or 9 years of their life on the way to and from their work; we cannot consider this as a particular triumph of the technical age. In spite of automobiles and planes we should organize our immediate surroundings in such a way as to bring all points of daily activity within ten to fifteen minutes walking distance, including, if even possible, also our working places.

To be well balanced in themselves, self-contained community units require not only the business or industrial segments but also a local administration and shopping center, together with facilities for education, creation and worship. Not one of these can be forgotten. Provided with these facilities, the unit would have a good chance to improve social contact, the prospect which originally made urban life desirable. Disregarding some few secluded hermits, man is a gregarious animal whose growth is always accelerated and improved by life in a healthy community. The reciprocity of influence from individual to individual is as essential for mental development as food is for the body. Left alone in the city desert without neighborly contact, minds are dulled and growth is stunted.

The results of my studies have reassured me already years ago that our rehabilitation processes should start with building first *community centers* even before new housing. These centers or cores offer the cultural breeding grounds which enable the individual to attain his full stature within the community and to develop loyalties. Here in the center or core of the community people meet, shop and exchange ideas. If we would put the emphasis on the development of these cores, we would accelerate the whole process of rehabilitation; for housing, as imperative as it is, grows in a slow additive process, but the central organ of the communal body, the core, is the vital focus, apt to build the physiognomy of the place, so it has to be created first and then it will be of beneficial influence on housing built organically around it.

We are in urgent need of what I should like to call new "experience in living" by building new test communities and to start with their cores first. For these tests we architects and planners must conceive new contemporary community features which would exert so stimulating an influence on the citizen who comes to live there that he will soon change from an onlooker into a participator.

I propose that such a desirable trend could be best started by a campaign to recapture the right of way for the pedestrian. Every citizen is both, now a driver, now a pedestrian; but while everything is being done for the car and its driver, the pedestrian has been pushed against the wall in the process of building up the great net of automotive traffic which has exploded our communities. I am convinced that it is just as necessary, or even more so, now to create, in addition, independent pedestrian traffic nets separate and protected from the automobile. Such a superimposed pedestrian path pattern should start and end, not at a strung-out main street, but in a beautiful plaza, prohibited for cars, the very heart or core of the unit, to serve as the local center for the exchange of public opinion and participation in community affairs. Here, from daily social intercourse in trade and recreation, from gossip about local and world news, grow the grass roots of politics. Such a pedestrian square of human scale with its centralized social purpose will give the inhabitant a feeling of belonging and pride. It would prepare him for the sharing of responsibility, for conscientious voting and for his taking an interest in community planning, which the planner so badly needs for future action. This is an ardent plea for the modern plaza or community core, the most vital organ to promote democratic process.

The core differs in scale according to the size of the communal organism, starting with a small center for a limited neighborhood unit and growing in size and character with the size of the town, city or metropolis, which will then have a whole cluster of cores in its various sections mutually inter-related and of different cultural importance.

New cores will certainly differ from those of old heritage. We cannot build them at one stroke; they have to grow. We can create only the basic container. The people themselves will then fill them with life and add new buildings later. Here the pedestrian will regain his right of way also.

Much can be learned by envisaging community life of former periods in those cores of the past which still exist. In the Piazza San Marco there have been in the past great fetes

and processions, political and cultural gatherings, things to see and to partake in the events of history, constant change of visible spectacles on a permanent background of unending beauty—people watching people with a happy feeling that they belong. This piazza, I believe, is the most beautiful background of man-made environment ever made in the western world and evidence of the brilliant vision on the part of its creators, who were so closely connected with the desires and potentialities of the people.

Compare this gem to the piece-meal developments in our time! We grow impatient for a new synthesis which will make whole what is now, unhappily, separate. For only then will the individual be integrated into his community, carried by new convictions.

How can we afford to have one beautiful tract of open country after the other bulldozed out of existence, trees cut and flattened for the sake of smooth building operations and then filled up by a developer with hundreds of insipid little house units, that will never grow into a community? Our native vegetation and the natural irregularities of the topography are destroyed by negligence, greed or lack of ideas because the usual type of developer considers the land first of all a commercial commodity from which he feels entitled to reap a maximum profit. Until we love and respect the land almost religiously, the deterioration will go on. Who else but the architect and planner could act as the responsible guardian of this, our most precious possession, our natural habitat, and see to it that it be preserved and used as a source of emotional satisfaction for a new way of life. What all of us seem to need most in this hectic rush we have let life slide into, is a ubiquitous source of regeneration which can be only nature herself. Under trees the urban dweller might restore his troubled soul and find the blessing of a creative pause.

All my proposals lead up to the demand that the architect obtain indeed a very broad and comprehensive vision to achieve a synthesis of the future community which we might call "total architecture." To do such a total job, he needs the ardent passion of a lover.

I'd like to give some examples first on the negative side of the cultural ledger.

Detroit in the year 1953 is an amorphous conglomeration. There is no indication of giving the inhabitant an organic pattern worthy to be called a community; Stuyvesant Town in New York, of highest density. All too many children are jailed in these blocks. This is merely a superconglomeration of apartments, but no organism. Such a development is already crippled right from the start, as it is a potential slum area where no healthy community life can ever develop. Perhaps not so much an account of high density but any spontaneous initiative on the part of the inhabitants to organize life themselves as a progressive link in future democratic living will be frustrated at once by the deliberate elimination of all vital communal facilities. The germs of decay lie waiting in these structures.

Here are other examples of planning offenses committed in the past:

The English so called "by-law streets" were at one time praised as progressive. I found this dreary picture marked with the legend "my home is my castle." In such a housing project of rowhouses the familiar British slogan becomes a travesty.

Or look at a shapeless jerry-built area in New

Jersey! Telephone poles substitute for trees, and there has been no attempt to make the development a living organism. The imagination of the planner and designer did not reach beyond the provision of bare housekeeping facilities for the individual family. Note: that this is not industrial prefabrication but houses built by handicraft.

In such developments, not a rare example even today in any industrialized country, no social consideration is visible, there is no separation of living quarters from smoky factories; nor are there any trees or gardens! Industrial requirements have been put above human needs. A community must pay dearly for such shortsightedness.

It is good to look back here and there and check up on conditions in the pre-industrial past when society was still balanced. Bath, in Southern England, is my favorite example of good town planning in the past. Isn't it surprising that these rows of family houses, surrounded by lovely open spaces were built as a speculation by an 18th century real estate operator, and his ingenious architect? Both had a vision of a dignified pattern for human living, yet, I have found out, they both made also a lot of money in spite of their creative conception.

A typical Long Island real estate development exhibits with striking clarity the uncontrolled growth of speculative suburban building which has followed the "flight from the city." Streets, lots, houses are added on and on without apparent limitation. Nothing indicates any conception of an organic community which might permanently control and maintain the suburban district.

Zoning laws have not been safe-guard enough against the spreading blight in and around large cities. In most countries we badly lack legal instruments to channel any development—privately or publicly undertaken—into a controlled and well-balanced communal organism. We cannot blame the real estate man who simply follows his business; it is up to the community—that's us—to keep him from running wild. He was not stopped because we failed to foresee the complex consequences which would arise. The remedy is to be found only in a deeper understanding of the planning problems on the part of the people themselves, of us. We shall then judiciously put pressure upon our governments to come to proper terms. In this respect every one of us can be instrumental in the formation of his own environment.

May I now sum up my suggestions made for the procedure of community rehabilitation: If democracy means active participation by everyone, we should adjust our administrative set-up by giving more power of initiative and decision to the smallest self-contained unit, also within the city. Physical rehabilitation should start with developing centers, that is, with building elements of a core for every community unit, small or large, even before new housing. Such centers will enable people to regulate their community life in more efficient manner and to start the citizen into participation and action. With the growing initiative, local pride will develop and as a result relief, delinquency and crime will decline. This procedure seems to me a good beginning for rehabilitation.

The type of dwelling to be selected for a certain area depends on the value of the ground and its subsequent zoning as to density of population. In urban areas, where the land is high priced, the apartment block is a legitimate

solution for housing. I have come to the conclusion that multistory blocks with elevators are superior to so-called walk-ups—3 to 4 stories—because they leave much larger expanses of green areas between the blocks and provide for a better angle of isolation. Zoning in such areas would therefore be regulated by the number of living units or by the relation of the amount of cubic content of the buildings to area of ground used, not, as usual, by limitation of the height of the buildings. I have worked out formulas for such zoning 30 years ago.

If, however, the land value permits a lower density of population in urban areas so that the green areas between the blocks can be of generous size, walk-ups offer a reasonable solution for urban housing.

In suburban or semirural areas with low land value the one family house with garden seems to be the most welcome type of dwelling. Its seclusion, the sense of complete possession and the direct communication with a garden are assets which everyone appreciates.

As to the technical development in building, prefabrication by industrial methods has already become a fact. People look upon prefabrication as an entirely revolutionary idea, but from my extensive experience with prefabrication—I began my experiments in 1910—I have come to see it as a slow, evolutionary movement not intended to cause a sudden revolutionary break. Very gradually, the process of building splits up into shop production of building parts on the one hand, and site assembly of such parts on the other. More and more the tendency will develop, I believe, to prefabricate the component parts of buildings, rather than whole houses. Here is where the emphasis belongs, for man will always rebel against an over-mechanization which is contrary to life. Because of an extremely ramified integration, the competing building industries should agree first upon a reduced number of standard sizes for component parts of buildings. The designer and builder will then have at their disposal, something like a box of bricks to play with, an infinite variety of interchangeable component parts for building, which could be assembled into individual dwellings of quite different appearance and size. Prefabrication, as a logical progressive process, aimed at raising the standards of building, will finally lead to the combination of both, which means higher quality for lower prices. Though the financing methods have not yet been geared to prefabrication, it will become in the near future a vital instrument to solve the housing problem economically.

To give an illustration of what is meant with the idea of interchangeable component parts, there is a series of teapots all put together from the same basic parts which are interchangeable. I gave this as a task to be solved by the ceramic workshop of the Bauhaus in 1922. The same method of interchangeability I foresee in building houses, combining both: lower price and variability of looks.

As I am an architect, I assume that you expect from me also a statement about the probable artistic trend in forming our new environment—and what the probable influence of the machine will be in that process.

If we look backward into the past we discover the curious fact that both a common denominator of form expression and individual variety combined were evident. The desire to

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WALTER GROPIUS

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repeat a good standard form seems to be a function of society, and that was true long before the impact of industrialization. The notion of standard as such has nothing to do with the means of producing it—the hand tool or the machine. We need not fear that our future houses will be regimented because of standardization and pre-fabrication; for natural competition on the free market will take care of individual variety of the component parts of buildings, just as well as we experience today a rich diversity of types for machine-made everyday goods competing on the market. Men did not hesitate to accept widely-repeated, standard forms in the pre-machine periods of civilization. Such standards resulted from their means of production and from their way of living.

Mere machine repetition of a design certainly does not create a standard, because standards represent rather a combination of the very best many individuals have contributed to the solution of a problem, as in peasant houses. The standard forms of towns of the past express a happy blend of technique and imagination, or rather a complete coincidence of both. That is what we have to strive at again.

However, many of today's shapeless developments remind us of Frank Lloyd Wright's fitting remark: "Standardization can be murder or beneficial factor, as the life in the things standardized is kept by imagination or destroyed by the lack of it."

Because architecture had lost touch with the community and the people during the industrial revolution, it became an aesthetic end in itself. The external embellishments of a building were designed to rival those of the neighboring building instead of being developed as a type to be used repeatedly as a unit in an organic neighborhood pattern. The emphasis on being different instead of searching for a common denominator characterized our last generation of architects who dreaded the anti-human influence of the machine. The new philosophy in architecture recognizes the predominance of human and social requirements and it accepts the machine as the modern vehicle of form to fulfill these very requirements. We have convinced ourselves that the repetition of simple, prefabricated building elements can make for both utility and beauty.

But if they are not constantly checked and renewed standards become stagnant. It is a futile attempt to try to match standards of the past. Today's obsession of matching existing buildings by repeating even imitation Gothic or Georgian betrays a terrible weakness of our time. This is but a silent declaration of spiritual bankruptcy. The great periods which we admire and tried to copy have never borrowed from the past, not even when additions were built

right on the same old building. A church in Bergamo has romanesque, gothic and renaissance parts all in one small area of the building.

What are the specific characteristics of contemporary architecture? As I have been through all the vicissitudes of the modern development, I refer you to a few examples of my own work:

Fagus Factory, 1910—dissolution of the wall.

Office and Factory in the Werkbund Exhibition, Cologne, 1914.

Bauhaus building in Dessau, 1925.

Total Theatre—great flexibility of use.

In contrast to the former emphasis of the earth-bound law of gravity, today's creative architect triumphantly makes use of new structural techniques, that create lightness and buoyancy of appearance; cantilevered building parts and hovering slabs seem to deny the law of gravity, by transmitting a feeling of openness towards the world at large, they offer generous window areas which may be thrown open or closed according to our varying needs. A unity of inner with outer living space has thus been created as a new achievement. Space has become floating.

It is nonsense to label modern architecture as merely a rational movement. On the contrary, its initiators have directed all their endeavors toward the fusion of emotion and technique through creative shortcuts rather than by computation. In the National Gallery in Washington I cannot see an example of true architecture; this is rather, applied archeology. It is an example of what I call, the "International Style," borrowed from the Greeks, and to be found all over the civilized world. This is the International Style, whereas the intention of the modern architect is to develop his approach from the indigenous factors of the region.

We find the expression of contemporary buildings strongly influenced by creative engineering. The new architecture grows indeed out of the very bones of a building. Its elements are constitutional, not decorative in character:

Department Store Esders, Paris, by Perret.

Airship Hall, Orly, by Freyssinet.

Zeiss Dome.

Round House for engines, France, Bethune.

Nervi, Italy; Exhibition Hall, Turin, and hangar construction. The bones of the structure itself satisfy also our physical function, nothing is added.

My House in Massachusetts. Interpenetration between house and landscape. The role of wife-saving devices after the walk-out of the servants. Use of traditional features which are found to be still alive.

House in Belmont, Massachusetts. Teamwork by the Architects Collaborative. Voluntary teamwork strengthens individual initiative and makes it more effective.

Harvard Graduate Center. A space composition of solids and voids.

The leading architects and planners have today recognized their broad task, namely to help to re-balance the community life and to humanize the impact of the machine. No doubt final success of modern architecture and planning will depend on our determination to let the human element become dominant. Even the smallest building is part of a whole, the community; it cannot be well designed without a basic understanding of the life problems of the community itself, with which it must be synchronized, and with the habits of the people using the building. In every design, *Man* must be the focus, then it shall be truly functional.

But functionalism in architecture has been erroneously interpreted as being mechanistic and following practical, rational considerations only. That is a misconception. In fact, the pioneers of modern architecture have early realized that man also has dreams, and that the function of our psyche is just as real as that of our body. The functional approach in architecture and design has, therefore, to fulfill the psychological requirements of man as well as the practical ones, in order to reach the organic.

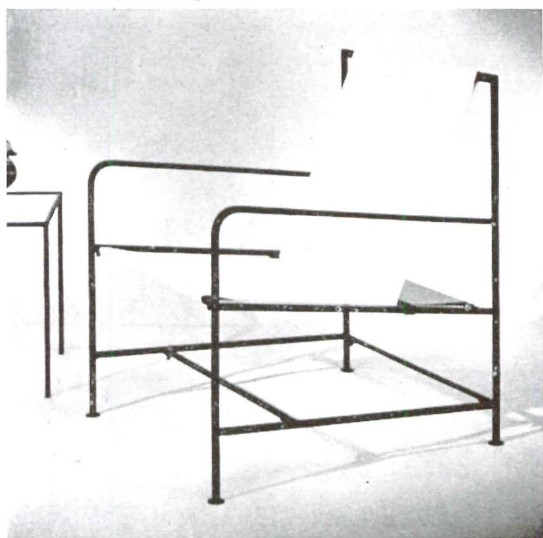
I see already foreshadowed a new humanized standard fitting the whole of the community, but simultaneously also satisfying by its modifications all the different desires of individuals; an achievement exemplified in former times by the anonymous harmony and organic growth of old villages, here or abroad, which have both a social standard of form expression and spontaneous individual variety.

I believe that the inspiration of the coming generation of architects will lead them in the direction of a common expression, rather than to pretentious individualism, of which we have had a-plenty. Then architecture will become again an integral part of our life.

In its highest embodiment, architecture must have dynamic dimensions, expressing the intangible through the tangible. Only when inert materials have been brought to life in a building by the creative act of an artist, will man's desire for dream and mental strife be satisfied also, beyond the fulfillment of his physical comfort. Then we experience real architecture, total architecture we might say, which sets the pace for a beautiful environment.

I believe that it is not enough that we defend democracy only, we must win the battle of ideas to make democracy a positive force. The role of the planners and architects is to find with the whole of creative education the dynamic means to make these ideas visible in our environment.

It has been my great pleasure to have had the opportunity to talk about my own ideas in planning and architecture in this country which more than any one else in the world has boldly expressed the new spirit of twentieth-century man in its many beautiful modern buildings.



Metal and duck chair by Molla rests on clarity of line and simplicity of material and construction. Also available in white metal with black duck.

In an attempt to get to the essential requirements for seating pieces in the modern house, George Nelson for Herman Miller has conceived a modular seating system. This consists of steel frames in three lengths—four, six and eight feet—into which upholstered seat and back combinations and Micarta table parts, are screwed. This conception of course offers the same kind of flexibility for individual space requirements that have made modular case units successful.

Nelson has brought out, too, a chair that will inevitably invite comparison with Mies Van der Rohe's Barcelona chair. It has a companion chaise and each is priced at a figure that justifies the descriptive word elegant.

The problem of the lounge chair continues to harass designers. No chair since Saarinen's upholstered plastic shell has completely achieved their goal of comfort and satisfying appearance. However designers keep trying and it's getting easier to find really comfortable, well-designed and reasonably priced arm chairs.



First all-upholstered group for Dux was designed by Folke Ohlsson. Distributed by Dux and George Tanier.

Knoll is now offering Harry Bertoia's high-backed wire frame which has an upholstered foam rubber cushion. It is priced about \$130. Dux on the West coast and George Tanier in the East, are showing an arm chair, sofa and love seat in which the roomy loose cushioned seating unit is cradled in a wood frame. Designed by Folke Ohlsson, it retails for \$195.

The acceptance of such Danish design is bringing more of it to this market. Selig, for instance, who last market had one chair by the Danish architect Kofod-Larson, is now showing

four which retail for about \$89.50. The influence is perceptible in another chair group made domestically and which sells for \$10 less.

A new group of various types of upholstered pieces by Milo Baughman for Thayer-Coggin goes a long way in getting good looking comfort at a really low price. Not inexpensive, but graceful and comfortable, is M. Singer's new chair and loveseat by Italy's Carlo De Carli. And Edward Wormley for Dunbar has a new Siesta chair—two styles—which ought to be comfortable for anybody. The back adjusts from vertical to absolute horizontal.



Steel bands support the foam rubber cushion on this walnut love seat designed by Carlo De Carli for M. Singer.

There were the usual number of good tables shown at the markets. Florence Knoll has an extension table to add to the structural T series; this has a choice of plastic laminate tops. Edward Wormley did a number of beautiful mosaic topped tables, a group with tray-like tops of moulded Finnish birch burl and two "interlocking" tables of zebrawood with white and black plastic tops that can move in and out and around with the greatest ease.



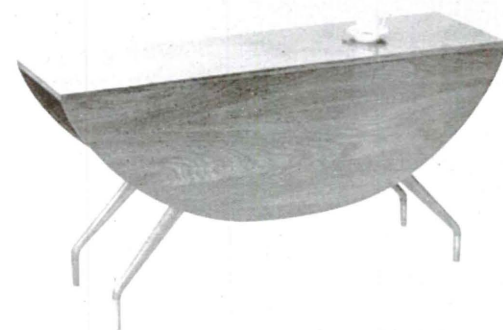
Zebrawood tables topped with black and white thermo-set plastic interlock or not as space and use require. They were designed by Edward Wormley for Dunbar.



Oak dining table by Harold Schwartz for Romweber has decorative top for interest, concealed boards for practicality.

Harold Schwartz has a new oak dining group for Romweber that includes a simply conceived table with decorative top which conceals its extension parts. Edward Frank of Frank Bros.

turns up in a new role this season. He designed a charming oval drop leaf dining table for Glenn of California.



Walnut table opens 54 by 60 inches. Designed by Edward Frank for Glenn of California.



Van Keppel-Green used pigskin tiles for the front of this new cherry storage unit for Mueller Furniture. Retail Price about \$400.

Van Keppel-Green added several new tables to their Mueller Furniture Co. group. There's now a simple, trim cherry dining table and a card table to match. There is also a new cherry storage unit which is notable for its front which is laid up in pigskin tile. The case is generously fitted with tray and shelf compartments and it retails for about \$400.

Tables, too, were Baker Furniture Co.'s principle activity in the modern end of their line. Actually Baker made no major presentation this last market, but contented themselves with filling out their New World group which was introduced last June. This group which design-wise takes its inspiration from a number of sources—oriental, American Colonial, modern—is significantly reported to be a huge success. It nicely balances between past and present, casual and formal—a boon to many consumers and to most salesmen.

Signs of the times were also apparent in Raymond Loewy's latest group for the Mengel Co. This one is far more true to the usual commercial type than the first Loewy collection which caused considerable market excitement several seasons ago. Only standard bedroom pieces are made this time. Current popular industry believes are also expressed in the design: a hint of the oriental, the warm friendliness of cherry wood contrived to suggest 18th century forms, the shimmer of brass trim.

Other indications that retail buyers have definite minds of their own are the additions to William Pahlmann's Hastings Square group for Grand Rapids Bookcase and Chair. A ten piece bedroom group on a heavy recessed base can now be had by those retailers who can't cope with the collection idea. And for those merchants who liked but could not afford Paul McCobb's Irwin Collection, he has now done 12 multi-use pieces at a lower price for the Calvin Furniture Co. which coordinate with the formal classicism of the former group.

By far the most important presentation in Grand Rapids was the new collection Robsjohn-Gibbings did for Widdicomb. As he has done in the past, Mr. Gibbings took as a design theme a particular area of the United States. This time it is the middle west states.

(Continued on Following Page)

In terms of market importance it is significant for a number of reasons. It introduces a marked change in design from former groups designed by Gibbings, it is priced lower than the South-western collection of 1952, silver replaces brass, and the group is dramatized in its presentation (as only Mr. Gibbings knows how to dramatize) by a complete change of color pace. Gone are the lemons and potatoes and walnuts. In their place are tulips and cherries against a silver gray background of authentic old weathered timber walls.

The various elements which go to make up the individual furniture pieces stress the curved line. A curved leg on tables and chairs sweeps outward and back; such parts as spindles, handles and pedestals are slim and tapering; case fronts are convex. These gently flowing lines, the restrained use of silver, and the deep rich reds of the decorative details hint at the classical revival of the 19th century. A lady's desk is especially nostalgic; its practical aspects are vastly improved in the light of modern needs.

Despite the fact that this group is lower in price than its predecessor, a romantic air of elegant luxury has not been sacrificed. This is enhanced by a few decorative pieces—a large cocktail table set in a silver frame supported by tapering silver legs, a screen with imposing silver hinges—and two new silver lamps. The furniture and its background and accessories have dash and style. It is undoubtedly a fashion-setting presentation.

While this group is certainly individual in design, it is contemporary if not modern, and it is designed, just as all contemporary furniture, to appeal to a specific group of consumers. The tastes and incomes of this group give designers considerable freedom to express their talent as well as their individuality in terms of material choice, workmanship, decorative and functional details.

The best of those designers who work for a public which has a different orientation or who represents lower income levels, observe other standards, but with no less integrity.

If in their search for solutions to specific problems they try approaches which result in forms that are considered offensive or ugly or corrupt by their critics, it does not follow that these designers are irresponsibly allowing themselves to be dominated by a dangerous dogma. It can be argued that they too, are merely expressing their own particular kind of individuality in furniture intended for a certain kind of people.

In our own day, as in the past, contemporary design has become fashionable. Some will eventually develop into lasting styles, but it is about 50 years too soon to predict the survivors.

In the meantime there is a healthy diversification of modern design in the market place. In fact it is present in such numbers and kinds, that one might very well paraphrase Mark Twain: the reports of its dying are greatly exaggerated.



On the theory that their pots serve the same function as decorative furniture pieces, Architectural Pottery is now offering smaller versions of their original designs and some new small shapes for sale in furniture departments of retail stores.



Six basic pieces by Greta Grossman for Glenn of California can be juggled to form 12 combinations. Here a high base, cane shelf, drawer unit and cabinet total up to about \$366.

SAN PAULO AWARDS

(Continued from Page 16)

of the materials used and the local conditions. The Jury is of the opinion that Rudolph embarked on a way that offers great possibilities for further development.

Sergio Bernardes gives in the residence of M. Carlota Macedo Soares a good example of combined open, covered, and closed-in spaces as well as good use of the light ceiling elements. The Jury would like to encourage Sergio Bernardes to proceed on this path of simplicity and direct facing of problems which suits the architecture of dwellings.

In the categories where no prizes were awarded the exhibited works did not present the necessary qualities to justify the conferring of such a distinction.

The project presented by the students of the University of Waseda (Tokyo) distinguishes itself from the other projects of the same group by its clarity of conception and by its good designing qualities. It shows that the authors have made a careful study of the problem from the social, economical, structural and esthetic points of view. The result is a well balanced project which is traditional and contemporary at the same time. Its shape is typically Japanese, although the expression has been achieved by modern technical means of our industrial era. The attractive simplicity of the general disposition of the center, as well as the structural simplicity of its buildings show that the plan seems to be in accordance with the purchasing power of a community of 10,000 inhabitants.

Acknowledging the conceptual maturity and harmony of this project for a Civic Center, the Jury decided unanimously to award this team of designers the first prize.

Two other projects have been distinguished by the Jury for their merit: that of the students of the Faculty of Architecture and Urbanism of Sao Paulo and that of the students of the Facolta di Architettura del Politecnico di Milano. Both are good with regard to the human scale and have been carefully studied to provide all that is required by the life of the community. Although the project of Milan shows some defects of balance, the Jury decided unanimously to award each of these projects a second prize.

Finally, the Jury wishes to declare that their choice of the rewarded works was based on the architectural syntheses of social, technical and esthetic qualities: preference has been given to creative solutions, which have avoided the formalism which is dangerously penetrating into modern architecture.

Signed: Walter Gropius, Jose Luis Sert, Alvar Aalto, Ernesto N. Rogers, Oswaldo Arthur Bratke, Affonso Eduardo Reidy, Lourival Gomes Machado. Secretary: Arturo Profili.

SAO PAULO, January 7, 1954

J.O.B.

(Continued from Page 33)

H. EXHIBITIONS SPECIALIST: Served as sole visual aid coordinator at US information center in Munich, Germany, planning, selecting, arranging, and operating large and small scale fine arts, industrial, architectural, interior design, and photography exhibits. Publicity layout. Design and execution of sculpture and murals. Age 26.

I. FURNITURE DESIGNER-CRAFTSMAN: 5 years experience as a producing designer supervising own wood and metal working shops. Experience in design and execution of custom furniture, commercial and residential interiors, trade shows, traveling exhibitions. Desires position with emphasis on furniture design for custom contract or mass production. New England or New York area preferred. Age 30, two dependents.

J. INDUSTRIAL DESIGNER: Graduate of Pratt Institute. Extensive experience in designing custom aircraft interiors on project level with emphasis upon furniture, textiles, and products. Desires position in research and development; commercial interiors, new products. Prefers New England location.

K. INDUSTRIAL DESIGNER: Interested in position as teacher or designer. U. of Calif. graduate in industrial arts, M.A. in Art, Journeyman Tool and Diemaker, certified teacher on jr. college level, instructor of contemporary furniture. Can be responsible from the drawing board to the tooling and supervision of production. Married. Age 32.

L. INDUSTRIAL DESIGNER: Desires design staff position, with company or consultant. 7 years diversified product design experience in pianos, power tools, kitchen accessories, displays, dinette sets, TV and radio. Graduate of Institute of Design. Prefers Chicago area but will move. Married, veteran, age 32. Well recommended.

M. INDUSTRIAL DESIGNER: Desires position in Chicago area. 5 years diversified experience in custom, production designs in gas ranges, lighting fixtures, furniture, interiors, radio-TV cabinets. Background in production, manufacturing engineering, engineering economics, market research, advertising, sales techniques and administrative procedures. Well recommended.

MUSIC

(Continued from Page 31)

movement, by summoning up counter-players and presences that have visible but no bodily existence, by the music of the body and the responding of the body to music.

Here is not the decorated stage but the bare rectangular cave area, cold lighted against drapes, empty as a studio of all but the, at most, one chair, table, hatrack, where the eye must meditate on every motion of the dancer or close in disinterest. Much of her art is dramatic but more is meditative. And in such surrounding the whole stage must become resonant of the emotion, its emptiness focus upon planes of resonance as sound builds up invisible highs and lows in a room. So that if the control of implied volumes by the actor-dancer directs and accumulates before the audience this vast spatial emptiness, it assumes the functions of a many-faceted mirror, an acoustical amplifier, a generator of presences and responses like the gloom of a cathedral above and through its windowed lights. This is the stage that Maracci governs by her art.

Only a few of the present-day audience have seen Maracci. Her art may end with her, and no record of it. We here are fortunate in having possessed here more fully, with a more adequate experience of her art, than any other audience.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rug-crofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(181a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; special finish preserves natural finish of wood and provides protection against wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture, Inc., Grand Rapids, Michigan.

(138A) Contemporary Furniture: Information. Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Feltmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparian, Pacific Furniture, String Design Shelves and Tables, Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Stuart Scott, California Woven Fabrics, Elenhank Designers, Schiffer Prints, Florida Workshops and Sailors Fabrics.

These lines will be of particular interest to Architects, Decorators and Designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

(207a) Contemporary Accessories: Complete lines featuring imported dinnerware, stainless steel flatware, and glassware. Large selection of domestic accessories, including Heath stoneware, table lamps and many others. A really fine source for the best in accessories. THE SHOP, Carroll Sagar & Associates, 9024 Beverly Boulevard, Los Angeles, California.

(147a) Wholesale Office Furniture: Information: Open showroom for the trade, featuring Desks, Upholstered Furniture, and related pieces. Exclusive Lines, from competitive, to the ultimate in design, craftsmanship, and finish available in the office furniture field. Watch for showing, late this month, of the new modular cantilevered line—an entirely new concept in office engineering. Spencer & Company, 8327 Melrose Ave., Los Angeles, California.

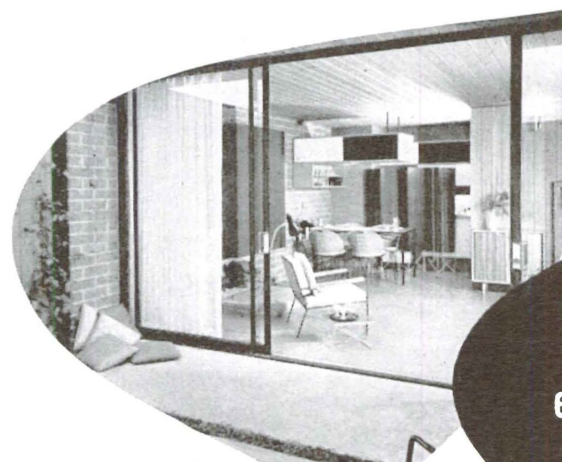
(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(206a) Mogensen/Combs of Brentwood Village, 11708 Barrington Court, West Los Angeles, at Sunset Boulevard, is the place in Southern California for Scandinavian Modern. This handsome shop represents and has stock of Scandinavian furniture, decorative fabrics, floor coverings, lamps and shades, graphic art books, ceramics, greetings cards, wall papers, silver, jewelry, stainless steel, fine china, crystal and pewter. If impossible to visit this shop write for the complete brochure giving details and photographs of the stock. Mogensen/Combs of Brentwood Village, Arizona 7-7202.



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(204A) New Kwikset "600" line to serve the finer homes and light commercial building field. The new Kwikset "600" is a cylindrical lock, stamped from heavy gage steel and brass, precision fabricated and hand finished to a jewel-like brilliance in polished and satin brass, chrome and bronze. A dual locking feature is a major innovation: "Push-button" and "turn-button" are combined in one lock to provide automatic two-way locking. When the button on the interior knob is pushed and turned, that knob turns independently while the outside knob remains locked. When the interior knob is pushed, the exterior knob remains locked but will unlock upon turning of interior knob. This results in added protection and convenience for home owners.

Excellent combination of simple beauty and new design with high security and performance features, the "600" series of Kwikset locks are well planned for both fine home and multiple dwelling developments.—Kwikset Lock, Incorporated, Anaheim, California.

HEATING & AIR CONDITIONING

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

• (116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 209 South La Salle St., Dept. AA, Chicago 3, Illinois

(994) Heating Facts: remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—The Lennox Furnace Company, Marshalltown, Iowa. Mr. Ray Champion.

• (9a) Automatic Kitchen Ventilators: Folder Faseo automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; expel steam, grease, cooking odors; outside wall, inside wall, "ceiling-wall" installations; completely automatic, easy to install, clean; Faseo Turbo-Radial impeller; well engineered, well designed; merit specified for CSHouse 1952.—Faseo Industries, Inc., Rochester 2, N. Y.

(907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heaters; wall-at-tachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

LIGHTING EQUIPMENT

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York. (55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures:

Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Mfg. Corp., 2229 4th Street, Berkeley 10, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950 Stamford Lighting, 431 W. Broadway, New York 12, N. Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

SASH, DOORS AND WINDOWS

(202A) Profusely illustrated with contemporary installation photos, the new

12 page catalog-brochure issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows, is now available. The Brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; details of various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This brochure, handsomely designed, is available by writing to Steelbilt, Inc., Gardena, Cal.

• (106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only.)

(207) Ador Sales, Inc. manufacturers three types of stock sliding doors with new and unlimited advantages of design versatility and installation adaptability. Correctly tensioned. Rattle-proof. Smooth Sliding. Non-binding. Top Hung aluminum frame. ADOR combines all the outstanding features of other sliding glass doors plus all aluminum extruded door, alumilite finish, stainless steel trim, non-marring, will not corrode and less costly. Write for complete information. ADOR SALES, INC., 1631 Beverly Boulevard, Los Angeles 26, Madison 6-5331.

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

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STRUCTURAL BUILDING MATERIALS

(205) Gladding, McBean & Company have just released a new brochure in color with handsome photographs and technical information, this booklet is a must. FACEBRICK is available in four basic ranges of kiln-run shades: variegated red, variegated rose, coral blend and gloden tan. These beautiful bricks can be inter-mixed to extend the color range and create harmonious blends. Versatile, adaptable, economical, distinctive, dramatic and colorful. Write for this brochure. Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles, Calif.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(205A) Modular Brick and Block: The Modular and Rug Face Modular Brick, the Modular Angle Brick for bond beams and lintels, the Nominal 6" Modular Block and the Nominal 8" Modular Block, have all been produced by the Davidson Brick Company as a result of requests from the building trade and realization that all building materials can be worked together with simplicity and economy only with Modular Design. This simplicity starts with the layout and design at the drawing board and follows the project through to the fabrication, and to the erection in the field.

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The above-listed materials are now in stock and available from the Davidson Brick Company in California only, 4701 Floral Drive, Los Angeles 22, California.

(122h) "Recommended Building Code Requirements for Vermiculite Plastering, Acoustical Plastic, Fireproofing, and Concrete": New 16-page booklet presenting all recommendations covering proper requirements for vermiculite products. Convenient reference for construction officials, agencies and for building codes. Also covers fire resistance of constructions protected with vermiculite products. Vermiculite Institute, 208 S. La Salle St., Chicago 4, Ill.

•(146a) Fibreglas (T.M.Reg. U.S. Pat. Off.) Building insulations—Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fibreglas Corp., Toledo 1, Ohio.

(193a) Simpson Fissured Tile: New incombustible addition to complete line acoustical products. From special type rock re-formed into highly absorbent rock wool. Results in natural fissures, different on each tile unit. White finish for high light reflection, may be repainted without loss of high acoustical efficiency. Simpson Logging Company, 1065 Stuart Bldg., Seattle 1, Wash.

(103h) Genuine Clay Tile, K-400: Compiled by Don Graf, this publication summarizes present status of thin setting bed technique of installing clay tile. Specifications for 3 basic types thin setting installations; important savings in time, weight, materials. Shows opportunities for wider, more flexible use of clay tile on more varied surfaces and areas. Survey published by Tile Council of America, 10 East 40th St., N.Y. 16, N.Y.

(185a) Plymolite translucent-fibreglas reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(117h) Vinyl Cork Tile: Completely revised catalog now offered giving detailed features of Dodge Vinyl-Cork Tile. Includes color chart of the 16 patterns available plus comparison table of results numerous tests, also data on design, specification, care and maintenance. Dodge Cork Co., Inc., Lancaster, Pennsylvania.

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. LaSalle St., Chicago 3, Illinois.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

(196a) Panel Tile: New Polystyrene wall tile in 9-inch squares, textured, striated front surface, "sure-grip" diamond back. Eleven popular colors are built in; cannot fade, chip, peel off or discolor. Washable, scratch and mar proof, withstands heat, will not rust, rot, warp or swell. Well suited for residence, business, industrial and institutional installations. Can be installed over any firm, smooth, sealed wall, such as plywood, sheetrock, plaster board or plastered walls. Further information will be supplied by New Plastic Corp., 1025 N. Sycamore, Los Angeles 38, Calif.

(197a) "This is Mosaic Tile": 16-page catalog describing many types clay tile. Outstanding because of completeness of product information, organization of material, convenience of reference, quality of art and design. Copies of award-winning Tile Catalog presented by The Mosaic Tile Company, Zanesville, Ohio.

(195a) Corrulux: One of oldest of translucent plastics, now greatly improved. Reinforced with inorganic, non-combustible flame barrier core. Variety of colors, light weight, shatterproof. Ideal for patios, carports, skylights, monitors and sawtooth, fenestration for factories. Can be sawed, drilled, nailed. Corrulux Division of Libbey, Owens. Ford Glass Company, Room 1101, 3440 Wilshire Blvd., Los Angeles 5, Calif.

(902) Building Board: Brochures, folders Carcco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets ¼" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.



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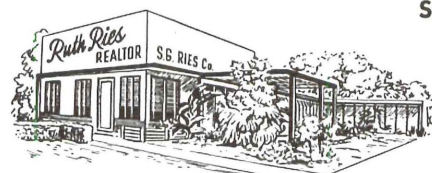
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(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hard-board product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38. HOLLYWOOD 4-8238.

(114h) Styrofoam: New bulletin on use of Styrofoam for low-temperature insulation. Covers methods of installation on various surfaces, application of adhesives, finishes and data on various low-temperature applications including insulated vehicles, ship holds, refrigerated equipment, many industrial uses. Engineering data and standard sizes, packages also included. Available from the Plastics Dept., The Dow Chemical Co., Midland, Mich.

(179a) Plexolite-fiberglas reinforced-translucent sheet: Folder illustrating uses of corrugated or flat Plexolite in industry, interior and outdoor home design and interior office design. Technical data on Plexolite together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Plexolite accessories for easy installation.—Plexolite Corporation, 4223 W. Jefferson Boulevard, Los Angeles, Calif.

SPECIALTIES

(929) Architectural Porcelain Veneer: Brochure well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all designs shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, California.

• (189a) Nevamar Laminate: High-pressure decorative laminate used as surfacing material for lasting beauty, resistance to hard usage. Complies with all NEMA specifications, available in wide range patterns, colors. National Plastic Products Company, 5025 Hampton Terrace, Los Angeles, Calif.

(937) Magnetic Tape Recorder: Brochure high fidelity magnetic tape recorder for custom installation in studios, schools, houses, industrial plants; instantaneous monitoring from tape while recording, separate heads for high frequency erase, record, playback; well engineered, reasonably priced.—Berlant Associates, 9215 Venice Boulevard, Los Angeles 34, Calif.

• (63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CSHouses; best source of information.—South Barrington Avenue, Los Angeles, tion.—Evans & Reeves Nurseries, 255 Calif.

• (124a) All-Steel Kitchens: Complete information, specification details, planning data Shirley all-steel kitchens; quality units, good contemporary design, excellent engineering; produced in standard series of individual matched units; sinks formed from deep-drawing 14-gauge porcelain-on-enamel to which acid-resistant glass-porcelain is permanently bonded; cabinets cold-rolled furniture steel, solidly spot-welded; finish inside and out baked-on synthetic enamel; flush door, drawer fronts, semi-concealed hinges; rubber bumpers on doors, drawers; exceptionally quiet operation; includes crumb-cup strainer or Consume-away food disposer unit; this equipment definitely worth close study, consideration; merit specified CSHouse 1952.—Shirley Corporation, Indianapolis 2, Indiana.

(102H) Acusti-Luminous Ceilings: Completely new treatment illuminates room with diffused light over entire ceiling area, eliminating shadows, glare, while the acoustical baffles give high degree acoustical correction. Loses rigidity at 140°, enabling installation below sprinkler heads for attractive decorative effects. Write for complete information on advantages of price and ease of handling. Luminous Ceilings, Inc., 2500 West North Avenue, Chicago, Illinois.

(818) Louvered Ceilings: Folders Alumigrid louvered ceilings for contemporary interiors; non-glare illumination. contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 730 North Front Street, Niles, Michigan.

• (58a) Single Handle Mixing Faucets: Folder, data Moen single handle mixing faucets; turns water on by lifting handle, off by pressing down; turn to left makes water hot, to right makes water cold; deck-type, wall-type, both old and new sinks, single and divided sinks, kitchen, lavatory, laundry room, bars, special doctors' and dentists' types available; highly practical, precision engineered, well designed; this item deserves close inspection; merit specified for CSHouse 1952.—Ravenna Metal Products Corporation, 6518 Ravenna Avenue, Seattle 5, Wash.

(182a) Colored Cement Art Tile for floors and walls, either indoors or out. Made by hand but in precision molds insuring accuracy and uniformity of size, with hydraulic presses producing 110,000 pounds of pressure per tile. Age and use increase both durability and beauty of this tile. Easily cleaned, requires no waxing, is not slippery. Absolutely color-fast, lime-proof, water-proof, and resistant to acid. Any design or color can be custom fabricated, while hundreds of standard patterns and color combinations are available. Indestructible beauty for floors, walks, walls, stairs, patios, show rooms, fountains, swimming pools. Write for information. California Spanish Tile Co., 11453 Knightsbridge Avenue, Culver City, California.

(198A) SILINITE, a revolutionary new chemical for use on porous masonry construction. Clear waterproofing compound offers long-life protection for any unpainted above grade masonry structure. Full information from Armor Laboratories, Inc., 538 Commercial Street, Glendale, California.

• (191a) Roofing Granules: Crushed natural colored rock for built up roofs. Bronze, Salmon Pink, Sea-foam Green rock screened in two sizes, $\frac{1}{8}$ " x $\frac{1}{2}$ " and $\frac{1}{2}$ " x $1\frac{1}{2}$ ". Blending of colors provides unique individuality. Porosity, opacity make the built up roof one of best available, to last 20 to 30 years. Desert Rock Milling Company, 2270 Jesse St., Los Angeles 23, Calif.

(107h) Tropi-tile: Unusual acoustical tile, unique in texture, beauty and design. Fiberglas backing for noise absorption dramatically camouflaged by the strength and beauty of handsome woven wood surfacing. Can be made to harmonize with any type decor specified and all conventional methods of application apply. A development of Tropi-craft of San Francisco, 14 Sherwood Pl., San Francisco 3, Calif.

• (190a) Revolvodor Wardrobes: Unique answer to storage problem. 3 to 5 times more space than average closet; entire wardrobe may be examined on eight spacious trays. Door revolves open or shut at finger touch; may also be used as buffet bar between kitchen and entertainment area. Marketed by Revolvodor Corp., 1520 E. Slauson Blvd., Los Angeles 43, Calif.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-E built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

• (183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(33a) Flashing Service: Brochures Revere-Keystone Interlocking Thru-Wall Flashing, Revere-Simplex Reglet System for Flashing Spandrel Beams, and Master Specifications for Copper Roofing and Sheet Metal Work; these brochures, comprising one of best sources, belong in all files.—Revere Copper and Brass Incorporated, 230 Park Avenue, New York 17, N. Y.

DECORATIVE ACCESSORIES

(105h) Mobiles by Harry Hess: 8 individually packaged and constructed designs. Known for simplicity of color and form, crisp design conception and free movement of each element. Illustrated brochure gives dimensions, materials and moderate prices. Also available are custom designs for architects and interior decorators, from Mobile Designs, Inc., By Harry Hess, 1503 East 55th Street, Chicago 15, Ill.

(200A) KITES, by John Freeman. Buoyant structures solve the problem of adding warmth and color to contemporary interiors. Custom design considers the architectural elements of the house. Hand crafted, durable construction. Complete information: Kites, 646 High-tree Road, Santa Monica, California.

• (956) Indoor Incinerator: Information Incinor unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1952.—Incineration Division, Bowser, Inc., Cairo, Ill.

(166a) Imported Danish Cork Tiles: Information and samples, tongue and groove, 5/16" thick, 50% more Cork, 50% denser, no fillers, longer wearing, fine precision cutting, flat laying, light and dark random colors, ultimate style and beauty, reasonable, direct from importer.—Hill Corporation, 725 Second Street, San Francisco 7, California.

(137a) Contemporary Architectural Pottery: Information, illustrative matter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large man-height pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, Box 4664 Village Station, Los Angeles 24, California.

(122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files.—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

• (426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps. George Nelson, designer. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 740 So. Olive St., Los Angeles.

(152a) "Effective Use of Space": New 80-page illustrated brochure featuring SPACEMASTER line of standards, brackets and complete units designed to create outstanding open-sell merchandise displays. The good design and amazing flexibility of these fixtures also makes many of them ideal for shelving in homes and offices where movability is required. Complete with suggested layouts, charts, information on installation. Write for free copy of Catalog 50-S.—Dept. AA, Reflector-Hardware Corporation, Western Avenue at 22nd Place or 225 West 34th Street, New York 1, N.Y.

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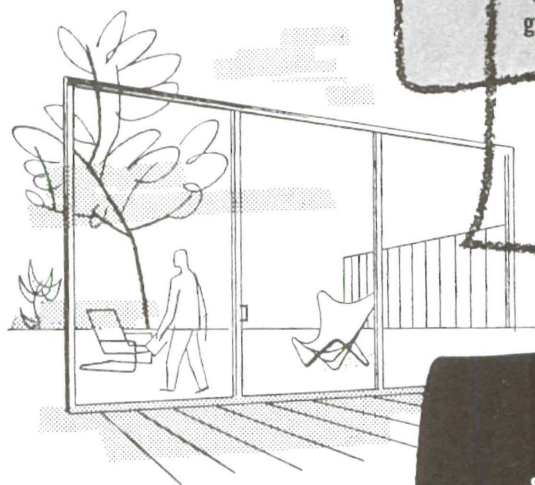
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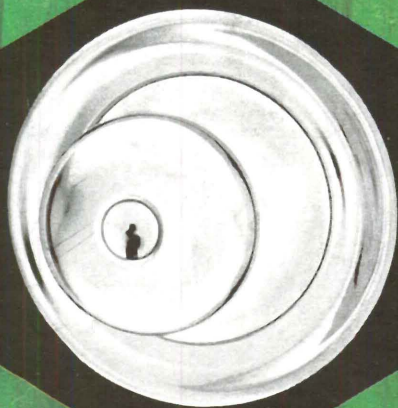
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